


*THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH*

12



Digitized by the Internet Archive
in 2012 with funding from
Brigham Young University

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING TUESDAY, JANUARY 14, 1913
AND CONTINUING UNTIL THE MORNING OF THE DATE OF
SALE, INCLUSIVE

THE PRIVATE COLLECTION
OF
FOREIGN AND AMERICAN
PAINTINGS

FORMED BY
EMERSON McMILLIN, ESQ.
OF NEW YORK

UNRESTRICTED PUBLIC SALE
IN THE GRAND BALLROOM
OF
THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREETS, NEW YORK

On Monday, Tuesday, Wednesday and Thursday
Evenings, January 20th, 21st, 22nd and 23rd

Beginning each Evening at 8.30 o'clock

750.74
M2281

ILLUSTRATED CATALOGUE
OF
THE HIGHLY IMPORTANT
COLLECTION OF
FOREIGN AND AMERICAN
PAINTINGS
FORMED BY
EMERSON McMILLIN, ESQ.
OF NEW YORK
TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
IN THE GRAND BALLROOM OF THE
PLAZA HOTEL
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1913



THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST EVENING'S SALE

MONDAY, JANUARY 20TH, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.30 O'CLOCK

No. 1

EUGÈNE JOSEPH VERBOECKHOVEN

BELGIAN 1799—1881

SPANISH DOG

(Panel)

Height, 6½ inches; length, 9 inches

A LARGE black and white shaggy-haired dog sits solemnly on his haunches on the slope of a hill. The bases of a bunch of trees are visible behind him against a sky of blue and a dusky cloud bank. The hillside is grassy and stony and the dog looks steadily down the slope, facing the left.

Signed at the lower left, EUG. VERBOECKHOVEN.

On the back of the panel is a certificate of authenticity, signed by the artist.

No. 2

ADOLPHE ALEXANDRE LESREL

FRENCH
Contemporary

THE SMOKER

Height, 11½ inches; width, 9 inches

A CAVALIER in rich costume of green-figured damask trimmed with gold, a mauve doublet, purple velvet breeches, white buckskin boots and gray hat, is seated at his ease in a carved chair, holding his wheel-lock in one hand and a tobacco pipe in the other. Nearby, on the floor, stand a flask of rich blue glass and a large goblet partly filled with wine.



Signed at the lower right, A. A. LESREL, 1891.

From the Murietta Collection, London, 1893.

From the Edward M. Knox Collection, New York, 1906.

No. 3

L. DEVEDEUX

FRENCH 1820—1875

THE PROPOSAL

(Panel)

Height, 14 inches; width, 10 inches

IN the corner of a room of a luxurious but austere palace a golden-haired young woman, in brilliant apparel, is standing near a casement window, before a table covered with an emerald-green cloth and chairs and settees upholstered in red. A blond cavalier, her suitor, his cloak thrown back and a portion of his rapier case projecting below it, kneels at her feet, pressing his proposal. She listens with downcast eyes and a finger at her lip, meditatively, holding her fan loosely in her other hand, which has dropped till it hangs near to his outstretched, pleading arm.

Signed at the lower left, L. DEVEDEUX.

From the Dr. Charles Bernacki Collection, New York, 1896.

No. 4

WOUTERUS VERSCHUUR

DUTCH 1821—1874

HORSES IN WIND STORM

(Panel)

Height, 11 inches; length, 14½ inches

Two horses, a black one and a white one, stand at the bend of a farm road along the upland bank of a stream which separates the foreground from some low fields, and from a distant village beyond them whose red roofs gleam in the sun-rays that have not yet been shut out by the approaching heavy storm. The visible sky is already overcast and the atmosphere is ominous. The old black horse has stationed himself alongside a detached gate or bar in the road, and faces the wind, while the white mare, her back to the wind, nestles against him, her nostrils quivering as she looks in fright at the darkening clouds.

Signed at the lower right, W. VERSCHUUR.

No. 5

LÉON RICHEL

FRENCH 1847—1907

LANDSCAPE

Height, 10 inches; length, 14 inches

GRACEFULLY branching and rounded trees rise near the center of the composition and elsewhere, in a flat and fertile, grass-covered plain, bounded in the distance by slightly higher land. The heavens are filled with active, rolling clouds of gray and white, and faint shadows vary the green ground. Down a broad path in the middle distance a fat peasant woman in a white cap is walking away.

Signed at the lower left, LÉON RICHEL.

No. 6

JOSÉ FRAPPA

FRENCH 1854—1904

THE MONK'S BREAKFAST

Height, 14 inches; width, 11½ inches

A SOLITARY monk in black habit is seated at a small carved table with a variegated coverlet, on which is spread a white serviette with the means of his simple morning meal. He has pushed his chair slightly back and leans with one arm on the table, facing three-quarters toward the spectator, while he eats his gruel from a bowl that he holds in his hand.

Signed at the lower left, JOSÉ FRAPPA.

No. 7

E. BACHROCH BARÉE

Contemporary

HUNGARIAN SOLDIER

(Panel)

Height, 13 inches; width, 10 inches

THE full-length figure of a Hungarian drummer, in uniform and beating his snare drum, standing before a plastered wall which takes on a variety of creamy-white color tones.

Signed at the upper right, E. BACHROCH BARÉE, 1891.

No. 8

I. THORS

FARMHOUSES IN KENT

Height, 12 inches; length, 18 inches

A GROUP of thatched cottages are half-buried in a crush of tall, thick trees at the head of a pond or stream, at one border of which is a line of pollard willows. Cattle are grazing in a distant meadow, ducks swim in the stream, and children near one of the cottages are approaching the water.

Signed at the lower right, I. THORS.

From Thomas Richardson & Co., London.

No. 9

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

SPRING

(Water Color)

Height, 10 inches; length, 13½ inches

TWO SLENDER and feathery trees rising against a light sky at the right lean leftward toward a descending bank of green-sward which runs down to a neighboring pond or lake. Beyond the green the slope discloses yellowish vegetation and leads on to a distant hill around the border of the lake.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

No. 10

GEORGE INNESS, JR., N.A.

AMERICAN 1854—

LANDSCAPE

Height, 10 inches; length, 14 inches

AROUND a pool in a meadow several cows are grazing, and a woman who appears to have come for them near the end of the day is looking toward them from the farther side of the pond. All about the meadow and its low bordering hill, crowned by low trees in the middle distance, the herbage is lush and green. The water reflects a spot of blue from aloft, and beyond the hill the sky is luminous with the yellowing clouds of the approaching sunset hour.

Signed at the lower left, INNESS, JR.

No. 11

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

NIGHT

Height, 12 inches; length, 16 inches

250⁵⁰.
A BROAD sheet of water with wooded banks extends across the foreground, and in the middle distance shimmers with the reflected light from the moon, which breaks through cloud masses near the zenith.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

No. 12

GEORGE INNESS, N.A.

AMERICAN 1825—1894

750⁵⁰.
NORTH CONWAY, WHITE MOUNTAINS

Height, 12 inches; length, 16 inches

THE irregular mountains rise in tiers, the taller summits appearing near to some gray cloud patches floating over them in a dull sky. Detached trees grow about a clearing in the foreground, where a slant of sunshine reveals a group of buildings at the foot of the nearest incline.

Signed at the lower left, G. INNESS.

From the sale of the estate of the late Mrs. George Inness.

No. 13

LEONARD OCHTMAN, A.N.A.

AMERICAN 1854—

2850 ⁵⁰

LANDSCAPE

Height, 12 inches; length, 16 inches

A FIELD in which the grass has gone to seed is the foreground, and beyond it one sees houses and barns among distant trees. It is Autumn, the nearer trees are in the sere, and a solitary man is wandering in the field with his gun over his shoulder.

Signed at the lower left, LÉONARD OCHTMAN, 1890.

No. 14

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

THE RIVER

Height, 12 inches; length, 16 inches

1050-50.
A FOREGROUND attractive with green trees, rocks and low brush growths, looks down upon a green and fertile field a little lower in level, that is bordered in the middle distance by a broad and placid pastoral river which traverses the landscape between left and right. Across the river are more fields and trees, and the abodes of men, and the land rises to blue hills or low, round-topped mountains, in the distance, under a warm but subdued sky of late afternoon. The landscape might be of New England.

Signed at the lower left, A. H. WYANT.

From the Rufus E. Shapley Collection, Philadelphia, 1906.

Purchased from George H. Ainslie, New York.





No. 15

GEORGE INNESS, N.A.

AMERICAN 1825—1894

IN THE CATSKILLS

725-55

Height, 12 inches; length, 20 inches

It is late in the day and the shadows are deepening along the tree-bordered banks of a placid, winding river among the round-capped mountains. In the foreground at the left a rowboat is moored, and beyond it figures are seen in the lessening light, on the grass-grown bank. All about the foreground the shadows grow darker. Across the river at the right, and some distance away, the late rays of the sun illumine a village on a cleared plateau; and farther off still, occasional buildings may be descried, dotting the partly wooded slopes of the mountains. The blue sky is marked by opalescent clouds.

Signed at the lower left center, G. INNESS.

From the estate of the late Eugene Nugent.

Purchased from George H. Ainslie, New York.



No. 16

WILLIAM M. BROWN

AMERICAN 1827—

A SHOWERY AFTERNOON

Height, 12 inches; length, 18½ inches

AN extensive landscape is pictured, parts of it in sunshine and parts in shadow, as the clouds pass along. The distance is murky, on the borders of a lake; the middle fields are green and moist. In the foreground, along a road bordering a narrow river, a farmer is driving homeward some fat cows heavy with milk. The trees and bushes of the roadside present Autumn reds above the green grass.

Signed at the lower left, W. M. (in monogram) BROWN.

No. 17

M. F. H. de HAAS, N.A.

AMERICAN 1832—1895

BREAKING WAVES

Height, 12½ inches; length, 19½ inches

At the left, steep gray rocks, their sides reddened by the iron rust of disintegration, rise from the sea out of the picture. Against their bases blue waves roll up and break in high scattering spray. In the distance a sloop is coming on, and another sail is distinguishable far beyond it.

Signed at the lower right, M. F. H. de HAAS, N.A.

From the M. F. H. de Haas sale, New York.

No. 18

ALICE CUSHMAN

AMERICAN

Contemporary

POOLS LEFT BY THE TIDE

(Water Color)

Height, 14 inches; length, 20 inches

A SALT meadow, yellowed in the fading year, and penetrated irregularly by small arms of blue water, fills the foreground and extends back to low-lying woodlands, their trees colored in the Autumn hues. Haystacks rise here and there in the meadow, and beyond the woods are suggestions of distant hills.

Signed at the lower right, ALICE CUSHMAN.

From an exhibition at the National Arts Club, New York.

No. 19

KATHERINE LANGDON CORSON

AMERICAN 1869—

WINTER

Height, 14 inches; length, 20 inches

WINTER's mantle of snow covers the ground save where low evergreens and rebellious bushes or stalwart grasses raise their green and red-brown spires. At the edge of a wood, some of whose trees hold vestiges of their yellow Autumn cloaks, a brook zigzags about the white meadow, and distant trees are merged in a pale purple haze.

Signed at the lower right, KATHERINE LANGDON CORSON.
From Exhibition National Academy of Design.

No. 20

LETITIA B. HART

AMERICAN 1867—

ON THE STAIR

Height, 21 inches; width, 16 inches

A TALL young lady in an evening gown of mauve tones is seated on a richly carpeted stairway, beside a portière of various olive notes, trimming some large and handsome yellow roses which fill a dark blue and white bowl at her side.

Signed at the lower left, LETITIA B. HART.



625-57

No. 21

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

MID-DAY

Height, 18 inches; length, 24 inches

ON the right an open group of trees overhangs a small pool, and on the left, across a sunlit glade, the edge of a wood rises against the Summer sky. In the foreground rough boulders crop out of the rich growth of grass.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

No. 22

GEORGE INNESS, N.A.

AMERICAN 1825—1894

8-2-5-50
EVENING

Height, 16 inches; length, 24 inches

A GREEN field, in which a few short bushes grow and a straggling path leads upward toward a tall house, is bounded at its farther edge by a row of full, wide-branching trees, extending laterally across it. The whole landscape is softened in the gathering dusk of evening, while the western sky behind the trees glows dimly in the surviving crimson of the past sunset.

Signed at the lower left, G. INNESS.

From Louis Katz, New York, who purchased the painting at the sale of the estate of the late Mrs. George Inness.

No. 23

F. CIPOLLA

MARGUERITE

(Panel)

Height, 19½ inches; width, 13½ inches

THIS Marguerite, her long hair in a thick, heavy braid brought forward over her right shoulder, sits looking at the spectator from a high-backed, leather-upholstered chair, one hand holding her prayer-book in her lap, the other, with elbow resting on the chair arm, carried up to support her face, the little finger inserted between her lips. She is depicted at full length, in a light blue and white dress and white headdress, with a robe of deep red thrown over her lap.

Signed at the upper left, F. CIPOLLA

From the Dr. Charles Bernacki Collection, New York, 1896.

No. 24

P. APPERT

FRENCH

HUNTING

Height, 19 inches; width, 13 inches

A GRASSY point of land beneath a tall tree, with green and flowering undergrowth not thick enough to impede a pedestrian, projects into a gray and misty stream. On the bank a youth in a red jacket of an earlier day stands gazing abstractedly over the water, a gun in his hands. Close beside him a young woman, bareheaded and in a trailing yellow house gown, stands with one arm pressing down a blossoming stalk.

Signed at the lower left, P. APPERT.

No. 25

E. PAIL

FRENCH

SHEEP AND LANDSCAPE

Height, 15 inches; length, 21 inches

A DROVE of sheep are coming toward the spectator, on a sunny road leading straight forward from a wooded park in the middle distance, between broad, green fields. Their shepherd follows them in a blue smock-frock. In the distance high hills rise across the horizon, divided into cultivated fields and thick woods.

Signed at the lower left, E. PAIL.

Purchased from C. W. Kraushaar.

No. 26

ALEXANDRE RAPIN

FRENCH

SUNSET ON THE COAST

Height, 13 inches; length, 22 inches

DETAILS of the foreground landscape are submerged in the dusk, save that a bent and scraggly tree mushrooms its upper branches against the sky, and a subdued glow of after-sunset hangs over a green-blue lake. A crescent beach runs to the left, and beyond it the line of a long point is continued in the water by off-shore rocks.

Signed at the lower right, ALEX. RAPIN.

No. 27

ÉTIENNE PROSPER BERNE-BELLECOUR

FRENCH 1838—1910

THE QUARTERMASTER'S REPORT

Height, 18 inches; width, 14 inches

DISTANT hills of red sand, in full sunlight, descend to a level middle-ground field bordered by trees near which figures of people may be seen. In the less brilliantly lighted foreground a cavalry officer, standing, in a blue cap and jacket and red breeches, is reading, while a cavalryman in a red cap, blue jacket and white breeches, who is seated on his upturned camp trunk outside a gray tent, looks up at him.

Signed at the lower left, E. BERNE-BELLECOUR, 1893.

No. 28

F. S. BRISSOT DE WARVILLE

FRENCH

SHEEP DRINKING

Height, 13 inches; length, 24 inches

A RURAL landscape under a dull sky with bits of blue and some white clouds. On some raised land at the right the partly dilapidated fencing of a sheepfold is seen, and near it the shepherd's hut, on wheels, framed between the branches of two trees that grow on the brink. At the foot of this upland a flock of sheep have come down to drink at a pool or stream of the foreground, driven by the shepherd and his dog.

Signed at the lower right, F. BRISSOT.

15-4.5-50.
No. 29

MARTIN RICO

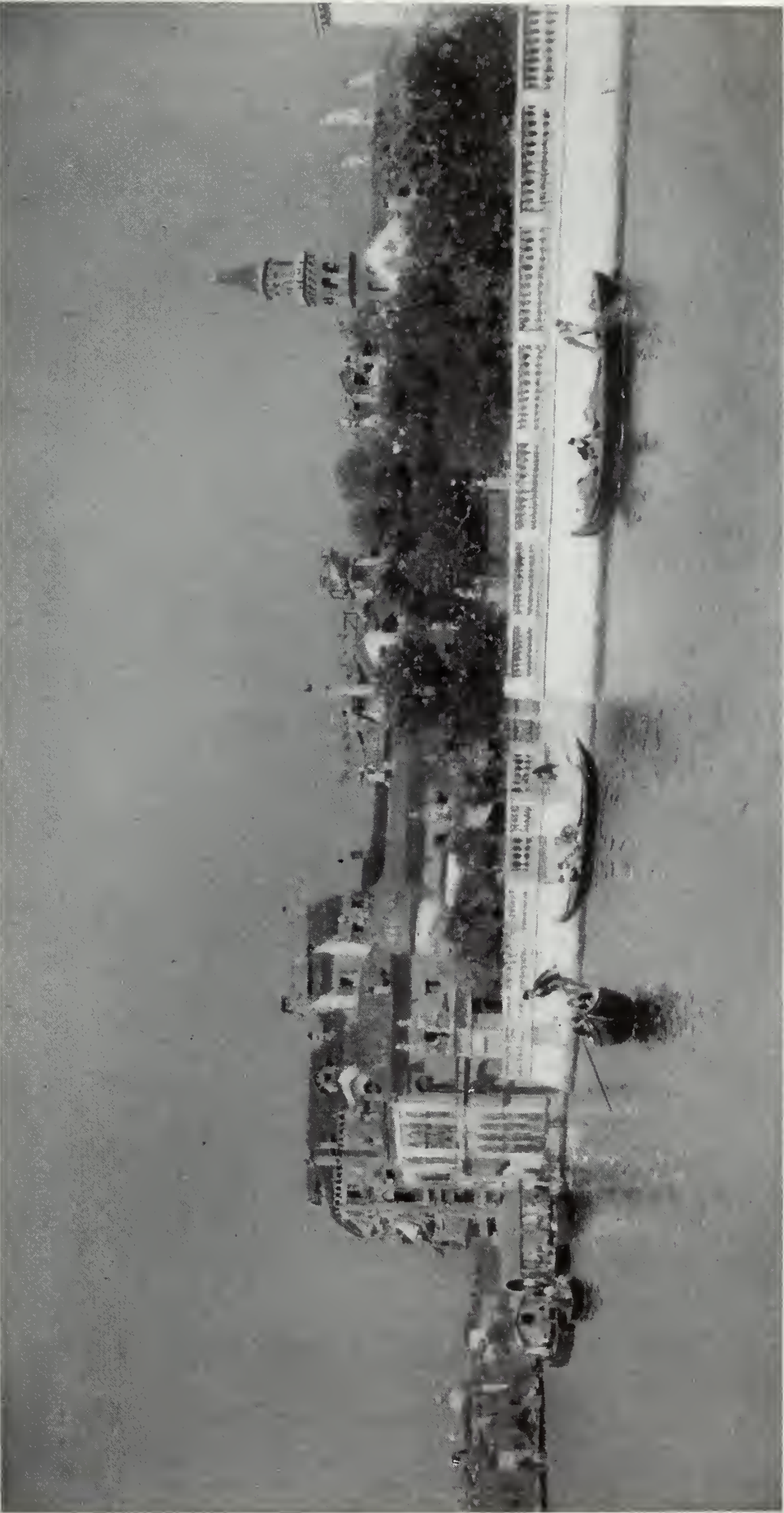
SPANISH 1850—1908

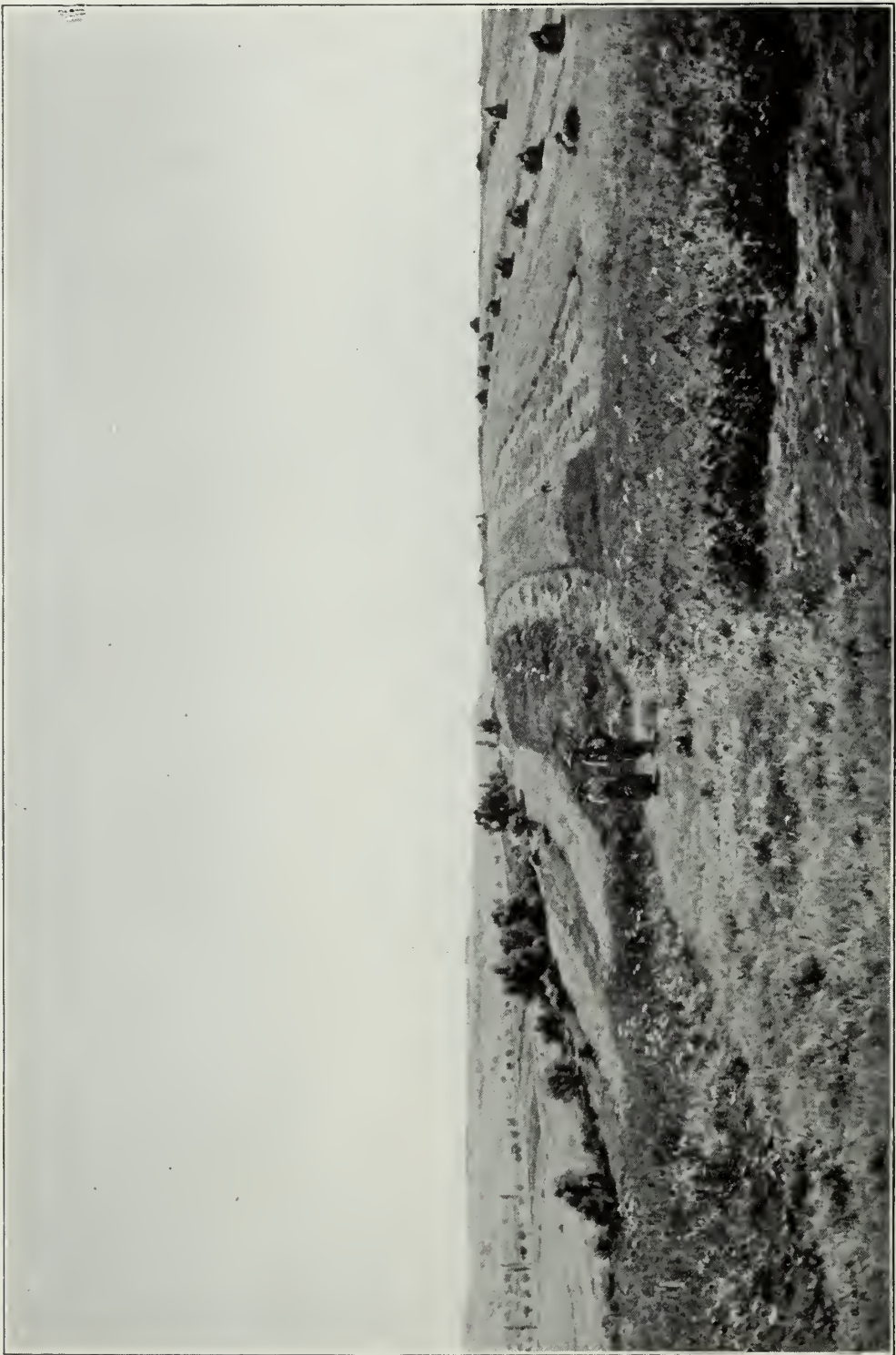
CANAL—VENICE

Height, 12 inches; length, 22 inches

A TERRACED embankment sustaining a garden of luxuriant trees and ornamented with statues extends nearly across the picture, its white marble balustrade in the sunlight contrasting with the green trees, and the yellow roofs above them, and the grayish-blue waters of the canal that fills the foreground. Toward the left rises a palace with varicolored walls and awnings, with the city stretching away in the distance, and barges and gondolas on the canal carry gaily dressed Venetians.

Signed at the lower right, RICO.





No. 30

532 2

FERDINAND JAN MONCHABLON

FRENCH 1855—1903

*LUZERNE ET CHAMP D'AVOINE, PRÈS DE
CHATILLON, VOSGES*

Height, 18¾ inches; length, 25¾ inches

AN upward slope extends back from the foreground, part-colored with rectangular sections of varied cultivation. In the front appears the mauve and green of a patch of lucerne or alfalfa, while the oat stubble stretches up the right, the oatfield being dotted with sheaves, and two figures appearing there. But the most conspicuous feature is a strip of yellow-green that reaches from the front to the top of the hill. Along it are approaching a woman carrying a fork, and a man with a scythe over his shoulder.

*Signed at the lower right, JAN MONCHABLON, and at the
lower left, OE. 129.*

From the Peter A. Schemm Collection, New York, 1911.



No. 31

FRANÇOIS LOUIS FRANÇAIS

FRENCH 1814—1897

ENVIRONS DE PLOMBIÈRES

Height, 16½ inches; length, 25½ inches

THIS is a scene of characteristic severity of aspect. On the right a highway crosses a stone bridge in the shadow of bordering trees; toward the foreground a river winds and disappears under the arch. To the left, in contrast with a deep shadow on the grassy slopes, is a hillside in the glow of late afternoon. The steam from an approaching railway train, which is almost hidden by the foliage, gleams among the trees. There are pedestrians on the highway, peasants in the fields, and a flight of birds across the simple expanse of sky.

Signed at the lower left, FRANÇAIS, 1886.

From the David C. Lyall Collection, New York, 1903.



38.5-50

No. 32

BENJAMIN WILLIAM LEADER, R.A.

ENGLISH 1831—

STORMY WEATHER, CAPEL CURIG, NORTH WALES

Height, 18 inches; length, 26 inches

A SCENE among the low, rugged Welsh hills, where a rapid stream runs between low banks and is met by a foaming tributary just below a rude stone bridge. A farmer is driving a herd of black and white cattle across the bridge, and a fisherman with his boy and a dog is seated on the river bank. Low clouds drive over the hills and threaten rain.

Signed at the lower left, B. W. LEADER, 1885.

From the David C. Lyall Collection, New York, 1903.



No. 33

ANGELO ASTI

ITALIAN

FEMALE HEAD

Height, 24 inches; width, 18 inches

THE head and shoulders of a young girl, in a broad light from the upper left, and coming forth in a strong contrast against a deep-toned background. The face is in profile and is turned to the left. A mass of light brown wavy hair falls over her right shoulder and a red velvet wrap and some filmy material are thrown about her partly exposed bust.

Signed at the lower right, A. ASTI.

From the Frederick S. Gibbs Collection, New York, 1904.



28 330 —

No. 34

RAIMUNDO DE MADRAZO

ITALIAN 1841—

IN THE GARDEN

Height, 25 $\frac{1}{4}$ inches; width, 21 inches

A YOUNG lady with bright coral earrings, jeweled fingers and a hat garlanded with flowers, and wearing a dress of broad blue and white stripes, is seated languidly in a garden surrounded by green trees and vines, as in a bower. She has turned sidewise in her chair, so as to rest her cheek against the chair-back, and facing the right gazes lazily at the open magazine lying on her crossed knees.

Signed at the lower right, R. MADRAZO.

From the S. P. Avery, Jr., Collection, New York.

No. 35

JEAN LÉON GÉRÔME

FRENCH 1854—1904

IN THE HAREM

Height, 21½ inches; length, 26 inches

FACING the right, three-quarters front, a nude woman, with her arms up to her head, kneels on a rug and sits upon her heels in the angle of a room, the walls of which are of green tiles below a frieze of conventionalized flower forms. A red cushion and some white draperies are beside her. The light comes from an open door, partly showing at the extreme left.

Signed at the upper left, J. L. GÉRÔME.

From the Robert Hoe Collection, New York, 1911.





No. 36

1900

HENRI HARPIGNIES

FRENCH 1819—

THE WILLOW NEAR THE RIVER

Height, 23½ inches; width, 20 inches

IN the foreground, which is in luminous shadow, a great pollard willow stands near the shore of a broad river, in vigorous contrast against the sunlit landscape beyond. A narrow winding path follows the river, and in the middle distance are seen two or three figures on the gently sloping bank, where the trees cast lengthening shadows on the grass. Across the river is a line of wooded hills, and near the stream's edge is an irregular clump of trees, which are reflected in the smooth surface of the water.

Signed at the lower left, H. HARPIGNIES, '93.

Purchased from Arnold & Tripp, Paris, 1896.

From the J. W. Kauffman Collection, New York, 1905.

525-50.

No. 37

VLADISLOV VON CZACHÒRSKI

POLISH 1850—

REVERIE

Height, 31 inches; width, 22 inches

IN a paneled and tapestried room, richly appointed, a young woman of generous proportions is seated before a marble fireplace, contemplating with a dreamy smile the burning pages of old correspondence that is being consumed in the embers. Her white satin décolleté gown has short, flowing sleeves trimmed with lace, and elaborate lace ornamentation of the corsage, and her dark hair is bound with a white riband.

Signed at the lower left, CZACHÒRSKI, 1880.



1025-5

No. 38

FREDERIC S. CHURCH, N.A.

AMERICAN 1842—

LION IN LOVE

(Water Color)

Height, 17 inches; length, 32 inches

A BEAUTIFUL maiden, in a clinging robe of white, is seated on a grassy bank, leaning forward, with her hands in her lap, and holding captive with a rope of flowers a lion who lies at her feet. The figure of the young woman is graceful, and the lion is a massive specimen. The color scheme includes, besides the principal notes of white and the tawny brown of the king of beasts, the green of the grass and foliage and the blue and white of the sky.

Signed at the lower left, F. S. CHURCH, N. Y., 1883, COPYRIGHT.

From the William T. Evans Collection, New York, 1900.

1825-52.
No. 39

GEORGE INNESS, N.A.

AMERICAN 1825—1894

ÉTRETAT, NORMANDIE, FRANCE

Height, 18 inches; length, 23 inches

NEAR at hand on the right, and farther off at the left, the hills and cliffs of the coastline mount against a somber and cloud-laden sky. Between them the eye travels out to the dull sea, which is enlivened by a single spot of light where wavelets gently split upon a rock. A tiny inlet from the sea has made a blue pool under the cliff, and in the shelter of the hill at the right of the foreground a shepherd and sheep are seen in the deep grass, near some trees.

Signed at the lower right, G. INNESS, 1874.

From the Collection of Dr. S. C. G. Watkins, who purchased the painting at the George Inness sale, New York, 1895.



25. 6. 1903



No. 40

1600 —

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

AUTUMN LANDSCAPE AND POOL

Height, 19 $\frac{3}{4}$ inches; length, 24 inches

A MELLOW glow envelops the brownish-olive foreground of rough grass, which is interrupted by a pool. Its irregular margin is fringed with shaggy growth, while its whitened surface reflects the primrose-yellow of the upper sky. In a hollow in the middle distance appear a roof and chimney, to the right of an oak whose round mass of foliage is golden-brown. From it a silvery-brown hill slopes up to the left. The distance at the right is olive-gray, streaked with pale lavender-pink, beneath a white horizon above which are layers of dove-gray cloud.

Signed at the lower left, A. H. WYANT.

From the Peter A. Schemm Collection, New York, 1911.

No. 41

GEORGE INNESS, N.A.

AMERICAN 1825—1894

ARTIST SKETCHING MILTON ON THE HUD-
SON

Height, 20 inches; length, 24 inches

A LINE of decrepit trees of an ancient apple orchard extends down the right of the picture, their gnarled and distorted branches, scant of leaves in the Spring of the year, making picturesque lines against a sky completely filled with active and massing clouds—gray, mauve and slaty-olive—amid which the sun is sinking, a dull red disk, already partly below the horizon. In a field at the left the artist, in a gray-brown coat, is seated with back to the spectator, at work upon a canvas. In the distance are suggested trees and farm buildings.

Signed at the lower right, G. INNESS, 1876.

In a letter relating to this picture the late Mrs. George Inness stated:

“It is a Spring effect. My husband painted it from nature. The location of the scene is near his summer studio at Milton on the Hudson, where many of his most popular pictures were painted.”

From the Collection of the late William N. Peak, Brooklyn, who purchased the painting at the George Inness sale, 1895.

No. 42

CARLE J. BLENNER

AMERICAN 1864—

REPOSE

Height, 24 inches; width, 20 inches

HEAD and bust of a young lady with large, widely separated eyes and broad cheeks, who leans in cool *négligée* and at ease back among the deep, luxurious greenish-white pillows of a couch. Her breasts are partly covered by a transparent fold of lace, and a sprig of yellow roses lies upon the single white garment which has dropped below them. Her yellow hair, which has been undone and allowed to fall at its full length, comes down over one shoulder and extends out of the picture, and she looks dreamily at the spectator.

Signed at the upper right, CARLE J. BLENNER.

From an Exhibition in Columbus, Ohio.

No. 43

PINCKNEY MARCIUS-SIMONS

AMERICAN 1867—1909

THE CABBAGE PICKERS

Height, 20 inches; length, 29½ inches

THE corner of a small, formally arranged vegetable patch appears within a garden wall screened by a close bank of climbing vines and bushes. Beyond the wall, trees and the spires of a city are visible under a sky of dark clouds through which the sun penetrates in sundry places. Within the garden three buxom young women are gathering the cabbages, two kneeling at their picking, one bound with a large bundle of them up some stone steps leading to the house at the right.

Signed on the steps at the right, MARCIUS-SIMONS.

No. 44

E. WILBUR DEAN HAMILTON

AMERICAN 1862—

THE HARP

Height, 27½ inches; width, 22 inches

A FAIR and sweet-faced young girl, with blue eyes and auburn hair, looks straight at the spectator as she stands against a dark background leaning on her harp, which she holds against her body with her left arm, the left hand being doubled back and brought against her cheek and tresses. She is shown at three-quarters length, her freely flowing white gown being moderately low at the neck and high waisted.

Signed at the lower left, E. W. D. HAMILTON, 1896.

Purchased from the artist.

No. 45

GEORGE HERBERT McCORD, A.N.A.

AMERICAN 1840—1909

EVENING IN THE HARBOR

Height, 22 inches; length, 27 inches

475.
IN the foreground, on the right, a square-rigged vessel and two fore-and-aft craft are moored to a quay, and several small boats with oarsmen float nearby. On the left the estuary extends away to the distance, where the buildings of a hillside town are seen on one side, and a grassy slope with scattered cottages leads down to the water on the other. Two fishing vessels are drifting on the water in the middle distance, their sails glowing with the light of the sun, which is just disappearing behind the houses of the town.

Signed at the lower right, G. H. McCORD, A.N.A.

From the Collection of George N. Tyner, New York, 1901.

From the A. Augustus Healy Collection, New York, 1907.

No. 46

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

1320

IN THE HOUSATONIC VALLEY

Height, 19 $\frac{3}{4}$ inches; length, 23 $\frac{3}{4}$ inches

ROUND-CAPPED mountains bound the view, white clouds and blue sky visible above and beyond them. Down the valley between them, in the middle distance, the river winds, its courses lost in the vista of trees that sweeps across the picture. In the foreground along a road bordered with boulders a man trudges beside his ox-team, which pulls a loaded wagon near buildings and a long shed, while the shadows fall toward the spectator.

Signed at the lower left, H. D. MARTIN.

No. 47

CARLETON WIGGINS, N.A.

AMERICAN 1848—

SHEPHERD'S RETURN

Height, 20 inches; length, 32 inches

200

THE old shepherd, his shoulders bent, has been to the fields with his sheep and brought them home at the close of day. They are assembled in scattered ranks on a green hillside close to a tree-sheltered group of dwellings, toward which the shepherd, followed by his black dog, is now making his halting way. Over the roofs of the houses and the tree-tops the sky is bright with sunset lights, and at the left the eye travels far over distant lowlands.

Signed at the lower left, CARLETON WIGGINS, 1886.



No. 48

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

THE MEADOWS

Height, 22 inches; length, 32 inches

AN undulating landscape, freely wooded but with fertile clearings, is seen across some marshy lowlands of the foreground, where shallow pools are all but obliterated by the enmeshed grasses and reeds that flourish in them. The gently sloping meadows beyond are lush and green in bright sunshine following a shower. Cattle graze in one field and haystacks are seen in another. On a low hill at the left a farmhouse appears, surrounded by detached trees. The distant hills are blue beyond the green woods of the nearer uplands, and cloud masses of various hue move actively across the sky.

Signed at the lower left, A. H. WYANT.

From the Collection of B. Le Grand Cannon, who obtained the picture direct from the artist.

Purchased from John Emmans, Brooklyn.



900-5

No. 49

THOMAS MORAN, N.A.

AMERICAN 1837—

A MEXICAN WELL, CUERNAVACA

Height, 20 inches; length, 30½ inches

IN the shelter of trees whose foliage has a gray-olive note a well has been erected in a high garden wall and piously marked with a cross. Here have assembled several persons in varicolored garments, two at the moment at the well itself and three others who have just turned away. At the left the sward runs down to a small body of water, and the important buildings of a city are seen on a hill beyond.

Signed at the lower left, T. MORAN, 1906.

From the Winter Exhibition of the National Academy of Design, 1907.

1950 ⁵⁰/₅₀

No. 50

HENRY W. RANGER, N.A.

AMERICAN 1858—

A CONNECTICUT FARM PASTURE

Height, 28 inches; length, 36 inches

THIS New England pasture is a rugged hill, with various outcroppings of the native rock, which slopes gently downward to a more or less level foreground, and is cut up by stone fences. On the brow of the hill some cattle are grazing. The sky is blue, with white clouds, and deep in tone.

Signed at the lower left, H. W. RANGER, '99.

From the William T. Evans Collection, New York, 1900.





No. 51

3150—

GEORGE INNESS, N.A.

AMERICAN 1825—1894

SHADES OF EVENING

Height, 22 inches; length, 27 inches

By the banks of a lake feathery trees arise at the right before a sky of sunset splendor. On the water, which mirrors the confused reflections of the warm tones of the sky and the cooler greens of the encircling foliage, is a boat with three persons—one rowing—and from the green bank of the foreground a young woman in white waves her handkerchief to get their attention—a small white dog pattering about her feet.

Signed at the lower left, G. INNESS.

From the Collection of Mrs. Evelyn Briggs Hopkins, whose father purchased the painting from George H. Story, N.A., Curator Emeritus of the Metropolitan Museum of Art, who obtained the work from George Inness, N.A.

No. 52

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

SCENE ON THE UPPER POTOMAC, WEST
VIRGINIA

Height, 25 inches; length, 40 inches

THE river, issuing from the left in the middle distance, sweeps into the foreground and vanishes again at the left, its curve carrying it about a low and shaded point of land. Skirting the farther shore are green fields, rising from the water in a gentle slope, in the neighborhood of a white farmhouse. Back of them the heights are densely wooded and beyond rise peak on peak of lofty mountains. Toward the foreground, orchard trees cast their kindly shade upon the grass near the farmhouse, and at the foot of a road leading to the river a farmer, with some of his family or companions, has driven his ox-team aboard a flat-boat that is pushing out into the river, whose surface is a delicate green reflection of the verdure and foliage of its wonderful banks. A scene of quiet but compelling charm, in tone, in variety, in atmosphere.

Signed at the lower right, A. H. WYANT.





1881
No. 53

ADOLF SCHREYER

GERMAN 1828—1899

DRIVING HORSES IN HUNGARY

Height, 23½ inches; length, 38 inches

IN a wild country of plains and hollows, steep, matted surface growths and low brush, three mounted Hungarian peasants in the picturesque costumes of their country are rounding up a drove of many-colored horses. The horses are plunging wildly but striving to huddle together as they are herded into a broad ravine of tall grass. In the foreground, bringing up the rear of the round-up, a grim rider on a gray plies his lashed whip vigorously to hasten the drove on its way.

Signed at the lower right, AD. SCHREYER, FRANKFURT.

No. 54

FERDINAND JAN MONCHABLON

FRENCH 1854—1903

PANORAMIC LANDSCAPE, BRITTANY

Height, 20 $\frac{1}{4}$ inches; length, 29 inches

ONE looks across a foreground divided longitudinally into strips. The two to the left are sprinkled, amid the stubble, with green, on which sheep are feeding, while the one at the right is plowed. In the patch farthest left the plow is already standing, the figure of a man appearing behind it at the edge of the field, looking toward the red roofs of a village. The village is backed by purple-lavender woods, interrupted by a strip of evergreen growth. Beyond and to the left the panorama extends to distant hills.

*Signed and dated at the lower right, JAN MONCHABLON, 1889,
and at the lower left, OE. XXXVII.*

From the Peter A. Schemm Collection, New York, 1911.

No. 55

EDMOND LOUIS DUPAIN

FRENCH 1847—

LANGUAGE OF FLOWERS

Height, 31½ inches; width, 21¼ inches.

A BLOND young woman sits bareheaded on the brink of a grassy bluff overlooking the sea, putting multicolored plucked flowers into a huge bouquet. She wears a mauve skirt and bodice, and a silvery-blue cloak and a sort of corselet of the same color. A dark-haired youth in a slashed brown velvet costume, on his knees beside her, has apparently given up his language of flowers, allowing a bouquet to fall topside down from his hand, and looks up eagerly for further instruction, which, as the fair one pauses in her work, he seems about to receive.

Signed at the lower right, E. DUPAIN.

900-52

No. 56

LÉON RICHEL

FRENCH 1847—1907

THE COTTAGE BY THE POOL

Height, 25 inches; length, 30 inches

A SMALL and shallow pond of irregular shape overspreads the foreground, in a low-lying, flat, grassy field. At its farther side a thatched cottage nestles in the shelter of some thick trees which grow behind it and a group of tall, leaning and slender trees growing at the opposite end. Cottage and trees, and the strong sky of clear blue with gray tumbling clouds, are reflected in the smooth surface of the pond. A figure is seen approaching the cottage from the wooded background, which finishes in a long and even line of low hills.

Signed at the lower left, LÉON RICHEL.





No. 57

LÉON BAZILE PERRAULT

FRENCH 1832—

TEMPTING BABY

Height, 49½ inches; width, 39½ inches

A FAT and pink-cheeked baby, half buried in deep pillows in its carved crib, reaches up its chubby hands and arms after a bunch of white grapes which a small, barefooted girl in a blue frock and white waist is dangling just out of its reach. She smiles as she temptingly holds them there, and the babe takes the diversion good-naturedly. A large basket of grapes—black, white and brown—lies on the floor just at hand.

Signed at the lower left, L. PERRAULT.

No. 58

W. DIDIER-POUGET

FRENCH

HEATHER IN BLOOM—EARLY MORNING

Height, 28 $\frac{3}{4}$ inches; length, 36 inches

OVER a broad and sunlit hillside in the foreground the purple heather is blooming in profusion, with stretches of bright green grass between its separated masses. In the middle distance, near a detached group of trees, a woman is seen amid the blooms. At the right, the floral bank slopes down to a winding river, which can be seen at various places in its meandering course as it comes from a distant background through misty vales where luxuriant trees grow, and more of the heather.

Signed at the lower right, DIDIER-POUGET, PARIS.

No. 59

FRANZ DE BUEL

BELGIAN

MORNING NEAR BRUSSELS

Height, 36 inches; width, 26 inches

IN a grassy ravine among the hills a shepherd boy sits on a sloping hillside at the right, amusing himself with his dog, which lies on the ground looking up at him with equal interest. About him some of his sheep have gathered, one grazing at his feet, with two lambs beside her, another browsing on the twigs of a neighboring bush, and one looking attentively at the boy instead of feeding, while others still are seen wandering farther away between the hills.

Signed at the lower left, FRANZ DE BUEL.

No. 60

GEORGE HENRY HALL, N.A.

AMERICAN 1825—

SPANISH GIRL IN LIBRARY

Height, 24 inches; length, 33 inches

A DARK-HAIRED Spanish beauty with large eyes, penciled lashes and long, arched brows, her thick hair falling in ringlets about her forehead and loosely down over one shoulder, is seated in a red upholstered chair facing a desk at the right, on which various scholarly-looking volumes are irregularly piled. She is seen at half-length and has turned from an open book to look squarely at the spectator, almost with a smile.

Signed at the lower right, GEO. HENRY HALL, 1894.

From the Spring Exhibition of the National Academy of Design, 1896.

No. 61

M. DE FOREST BOLMER

AMERICAN

FALLING SHADOWS

Height, 24 inches; length, 36 inches

SILENT and peaceful under a tender sky lies a flat stretch of moorland, with gray-green grasses growing in a sandy soil. There is a break in the distance, and glancing over a chasm the last rays of the late afternoon sun strike softly on a hill, gilding it with a warm glow. The sky, too, has caught the radiance of the setting sun, and the clouds are gold tipped, or tinged with the brilliant reds of evening.

Signed at the lower right, M. DE FOREST BOLMER.

From the Thomas B. Clarke Collection, New York, 1899.



No. 62

JAMES H. BEARD, N.A.

AMERICAN 1814—1893

THE POORER BRETHERN

Height, 31 inches; length, 41 inches

ON the sidewalk before an imposing brown-stone building which they appear about to enter, two fashionable dogs, a black-faced pug and a hound in a crested blanket and jeweled collar, are pictured as turning to look back at a group of less fortunate animals behind them. Here, huddled together, a shaggy-haired poodle, a black-and-tan terrier and a monkey are seen with signs about their necks, reading: "I Am Blind," "Remember the Poor," and "Pity the Unfortunate"—the latter borne by the simian, which is holding out in mute appeal its bandaged tail.

Signed at the lower left, JAS. H. BEARD, N.A., 1876.

Purchased from the estate of Mr. George Crocker, New York.

No. 63

B. DE KARLOVSKY

POLISH

THE EDUCATION OF THE DOG

Height, 31½ inches; length, 41½ inches

A LADY sumptuously dressed, in character with the profusely furnished room in which she is seen, is giving lessons to a small black-and-tan dog that sits on its haunches before her, watching her upraised, warning and guiding finger. She has got down upon one knee, resting an elbow on the other, beside a divan over which Oriental rugs and other rich fabrics have been thrown. Her white satin skirt is embroidered with flowers, and she wears a waist and flowing cloak of pale turquoise velvet. Back of her is a guitar, flowers stand on a tabouret, and Japanese paintings adorn the wall.

Signed at the lower right, B. DE KARLOVSKY, PARIS.

SECOND EVENING'S SALE

TUESDAY, JANUARY 21ST, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.30 O'CLOCK

No. 64

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

AN IDYL

Height, 6 $\frac{1}{4}$ inches; length, 9 $\frac{1}{4}$ inches

ON the left a great clump of trees extends out of the picture, and in the shade of the widely spreading branches recline two figures. On the right a level meadow reaches to a sunlit distance.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

No. 65

J. LINTON CHAPMAN

AMERICAN

Contemporary

THE LOCKS

Height, 10 inches; length, 14 inches

A BOAT is coming through a lock, just emerging into the smooth water of the lower level. In the foreground at the right, a team of horses—a black and a gray—stand on the tow-path, the black one having a red blanket thrown over his back; and two bare-footed boys stand nearby. About the locks, lock-tenders, boatmen and various buildings are seen, and the landscape of the background is steep and hilly.

Signed at the lower right, J. LINTON CHAPMAN.

Purchased from the artist.

No. 66

J. H. SHARPE

AMERICAN 1859—

PAULIETA

Height, 13 inches; width, 9½ inches

THE head and shoulders of an American Indian maiden, her head wrapped closely in a brick-red shawl or blanket, so that only the face is revealed and a plat of black hair parted in the middle and framing the high, youthful forehead. She has large, dark eyes, a flat nose and a placid expression, and the coppery skin is touched on the cheeks with red.

Signed at the lower right, J. H. SHARPE.

Purchased from the artist.

No. 67

ALICE MORLAN

AMERICAN

MODERN MADONNA

(Water Color)

Height, 14 inches; width, 12 inches

A YOUNG mother in a white negligée gown is seated in an armchair, facing front, and holding her infant in her arms across her lap. The babe has raised a tiny hand to the mother's breast, and she is looking tenderly down at her offspring, turning her head slightly to her right. Dark blue background.

Signed at the lower right, ALICE MORLAN.

Purchased from the artist.

No. 68

CHARLES H. MILLER, N.A.

AMERICAN 1842—

THE FARM

Height, 14 inches; width, 12 inches

THE farm-house and a great oak tree reaching high above its roof occupy the middle of the canvas. The farmer is astride his white horse at the door, and a stream with dam and sluice fills the foreground. The sky shows great masses of white clouds mingled with gray, and a spot or two of blue.

Signed at the lower left, CHAS. H. MILLER, N.A.

From the William T. Evans Collection, New York, 1900.

No. 69

WILLIAM HART, N.A.

AMERICAN 1823—1894

CATTLE AT WATERING PLACE

Height, 17 inches; width, 12½ inches

TWO SPOTTED cows, standing ankle-deep in a small pool, are struck by the full sunlight, which brings them into strong contrast against the shadow on the landscape beyond. On the right a tall group of trees half covers the sky.

Signed at the lower left, WM. HART.

Purchased from M. Knoedler & Co., New York, 1889.

From the J. W. Kauffman Collection, New York, 1905.

No. 70

GEORGE INNESS, JR., N.A.

AMERICAN 1854—

EVENING

Height, 13 inches; length, 18 inches

THE evening sky straight away in the distance is aglow with fiery red, after-sunset clouds. Over the rest of the heavens and the landscape night is closing down. In a grove of thick trees at the right a gabled house is seen, with smoke issuing from its chimney. Coming across the darkening fields of green, in the direction of a pool or brook in the foreground, a small flock of sheep may be descried, with a shepherdess among them.

Signed at the lower right, INNESS, JR.



No. 71

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

SPRINGTIME, NIAN TIC RIVER

(Water Color)

Height, 11½ inches; length, 16 inches

SCATTERED trees grow in a broad meadow in the foreground, bright with the fresh and tender greens of Spring, and beyond an irregular sheet of water in the middle distance is a sun-lit hillside.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

No. 72

GEORGE INNESS, N.A.

AMERICAN 1825—1894

CLOSE OF DAY

Height, 12 inches; length, 18 inches

THE west has a golden glow, the sun has gone far below the horizon, and the land is going to sleep. A few strata of clouds, lying low, catch the departing rays. At the right, at the edge of a somber wood, a woman has come forth, with a small dog, and they look across the darkened plain toward the sunset, the only nearer light being reflections in a neighboring pond of the far-away, fading sky.

Signed at the lower left, INNESS, 1887.

From the Collection of Mr. William N. Peak of Brooklyn.

No. 73

FERDINAND JAN MONCHABLON

FRENCH 1855—1903

VALLÉE D'ENFOUELLE, HAUTE MARNE

Height, 9¾ inches; length, 14 inches

THE ground slopes down from the front, divided into longitudinal tracts of green, lavender-pink and yellow, which are terminated by horizontal strips of lavender-rose and other colors. These extend to a village with purplish-red roofs, nestling in the hollow. Beyond it appears a winding white road leading off into a far-reaching panorama, bounded at the left by successive mountain ridges.

Signed at the lower right, JAN MONCHABLON, and at the lower left, OE. 134 BIS.

From the Peter A. Schemm Collection, New York, 1911.

No. 74

JOHANN GEORG MEYER VON BREMEN

GERMAN 1813—1886

INDUSTRY

Height, 17½ inches; width, 14 inches

A YOUNG girl, just past childhood, is seated at a casement window engaged at the double task or occupation of reading and knitting. She sits on a blue upholstered stool with her back three-quarters toward the spectator, but faces the left as she turns her head to look at her book. The table on which the book rests has a heavy, variegated coverlet, and on it stands also



a blossoming rosebush in a flower-pot, while behind the maiden a large flower-stand in a corner of the room overflows with growing vines and flowering plants. Sunlight streaming over and through thin salmon-colored curtains brilliantly illuminates the child's face and her work and the end of the table where the book lies.

Signed at the lower left, MEYER VON BREMEN, 1863.

102550
No. 75

EUGÈNE JOSEPH VERBOECKHOVEN

BELGIAN 1799—1881

GUARDING THE PONIES IN THE HIGHLANDS

(Panel)

Height, 15 inches; length, 22 inches

A BROAD sweep of the Scottish landscape fills the picture, under a sky of tumultuous clouds and a wind which seems to herald a storm. From the left the highlands slope to a central plain and a stream at the right, where, near a line of bordering trees, some figures are seen on the bank. In the foreground a group of four ponies, one of them a gray, have huddled together, their manes and tails the sport of the stiff breeze, and from a little distance more ponies are scampering to join them. At the left of the group a watchful collie lies on the ground, placid yet alert, near the staff and some of the garments of its master.

Signed at the lower left, EUGÈNE VERBOECKHOVEN, 1877.

From E. Le Roy & Co., Paris.

No. 76

GEORG OEDER

GERMAN 1846—

IN THE SAND DUNES

Height, 18 inches; length, 24 inches

THE dunes are piled high and form a near-by horizon. On the nearer ones the hardy growths of the seaside give intermittent patches of green. Those a bit farther off, across an arm of shallow water, seem to be wavy mounds of barren sand. Sheltered beneath dunes that tower over it, a fisherman's house with a red roof is visible near the head of the inlet.

Signed at the lower right, G. OEDER.

From the J. W. Kauffman Collection, New York, 1905.

No. 77

FRÉDÉRIC MONTENARD

FRENCH 1849—

NEAR TOULON

Height, 18 inches; length, 26 inches

A BROAD and smooth road blazes white under the meridional sun. It is bordered at one side by a steep, uneven bank and on the other by trees that might be olives. At a curve of the road rises a tall mass of buildings that are sometimes called of a Spanish type of architecture, with red, projecting roofs, and toward them a woman in a broad hat, blue waist and red skirt is riding, seated atop of the widely-stuffed panniers of her donkey.

Signed at the lower right, MONTENARD.



No. 78

JOHN LINNELL, SR.

ENGLISH 1792—1882

MILKING TIME

Height, 17½ inches; length 26 inches

IN the near foreground a country road winds over the brow of a hill. The richly cultivated fields beyond are flooded with the warm light of a late afternoon sun. A farmer and a milkmaid, accompanied by an old man, are driving four cows toward the distant farmyard. Great rolling cumuli cover all the lower part of the sky, and the foreground is in shadow.

Signed at the lower right, J. LINNELL, SR., 1857.

From Arthur Tooth & Sons, London, 1890.

From the J. W. Kauffman Collection, New York, 1905.

No. 79

M. F. H. de HAAS, N.A.

AMERICAN 1832—1895

GLIMPSE OF MARBLEHEAD ROCK

Height, 14½ inches; length, 22½ inches

THE gray and rusty rock with its lighthouse rises in the middle distance out of a calm, green-blue sea. A single sail is to be seen in the distance, and on the foreground shore a fisherman's boat, piled with nets, is hauled above the tide.

Signed at the lower left, M. F. H. DE HAAS, N.A.

From the M. F. H. de Haas sale, New York.

No. 80

LOUIS HENRY MEAKIN

AMERICAN

Contemporary

SEPTEMBER MORNING, EDEN PARK

Height, 15 inches; length, 24 inches

A BROAD ravine in a cultivated park spreads out before the eye and winds back in a gentle curve to the left. Its green bottom and gentle slopes are dotted with trees and bushes in picturesque array and many colors, and a slight Autumn haze pervades the landscape. Flowers heighten the color here and there along the paths, and shadows of the trees on the grass accentuate the composition.

Signed at the lower right, L. H. MEAKIN.

From the St. Louis Exhibition.

No. 81

SAMUEL COLMAN, N.A.

AMERICAN 1833—

SOUTHERN ITALY

(Water Color)

Height, 17 inches; length, 21 inches

LOOKING off from a rocky hillside surmounted by a ruined tower, and covered with great, tall trees, there is spread out a classic ideal landscape view with a nearby city full of mediæval castles, campaniles, and towered battlements. The river seen in the foreground wanders back past the city, and winds away to the distant sea. All the land is lying bathed in a golden glow from a rich, colorful sky, warm at the horizon, and streaked here and there by cloud forms.

Signed at the lower right, SAM. COLMAN, 1882.

From the Thomas B. Clarke Collection, New York, 1899.

No. 82

M. NIMMO MORAN

(Mrs. Thomas Moran)

AMERICAN

SPRING BLOSSOMS

Height, 14 inches; length, 27 inches

A SMALL apple orchard, near a house which its abundance of branches almost conceals, is a brilliant bank of blossoms, white and pink, in the sunlight of a fair day of Spring. The blue sky is strewn with drifting clouds, and the smooth green lawn of the orchard is dotted with fallen blossoms and petals.

Signed at the lower right, M. NIMMO MORAN.

No. 83

CARLETON WIGGINS, N.A.

AMERICAN 1848—

APPROACHING STORM

Height, 20 inches; length, 24 inches

Cows black-and-white and red-and-white, a group of three of them, have gathered about a pool or spring in the center of a patch of marshland in the foreground, one of them standing with all four feet in the water. Around them the tall green grass and marsh growths are bent over by the wind that is also driving dark storm clouds across the sky, only a broad patch of which remains alight with clouds and a stripe of blue.

Signed at the lower left, CARLETON WIGGINS.

No. 84

BRUCE CRANE, N.A.

AMERICAN 1857—

WINTER

Height, 25 inches; length, 35 inches

ROLLING fields of what appears to be an agricultural country are covered with a blanket of snow, through which here and there lines of recalcitrant wiry grasses or weeds push up their faded spires. The fields are divided diagonally by a rail fence beside which scanty bushes cling, with crooked and naked trees rising along it at intervals.

Signed at the lower right, BRUCE CRANE.



No. 85

GEORGE INNESS, N.A.

AMERICAN 1825—1894

DURHAM, CONNECTICUT, 1878

Height, 15 inches; length, 26 inches

4550 ⁵⁰

A BROAD, flat field is spread forth before the spectator, its hither edge in shadow, and bordered at the farther side by immense oak trees and tall maples. It is cut by a stone fence, and traversed by a farm road or path, and out in the sunshine and also back among the trees numbers of sheep are feeding on the green grass. In the shadows of the foreground a figure appears, lying on the turf, in a red jacket.

The late J. Scott Hartley, N.A., son-in-law of George Inness, verified the attribution of this work and stated that it was painted in 1878.

Signed at the lower right, G. INNESS.

From the collection of Paulding Farnham, New York.

No. 86

1050 50
LEONARD OCHTMAN, A.N.A.

AMERICAN 1854—

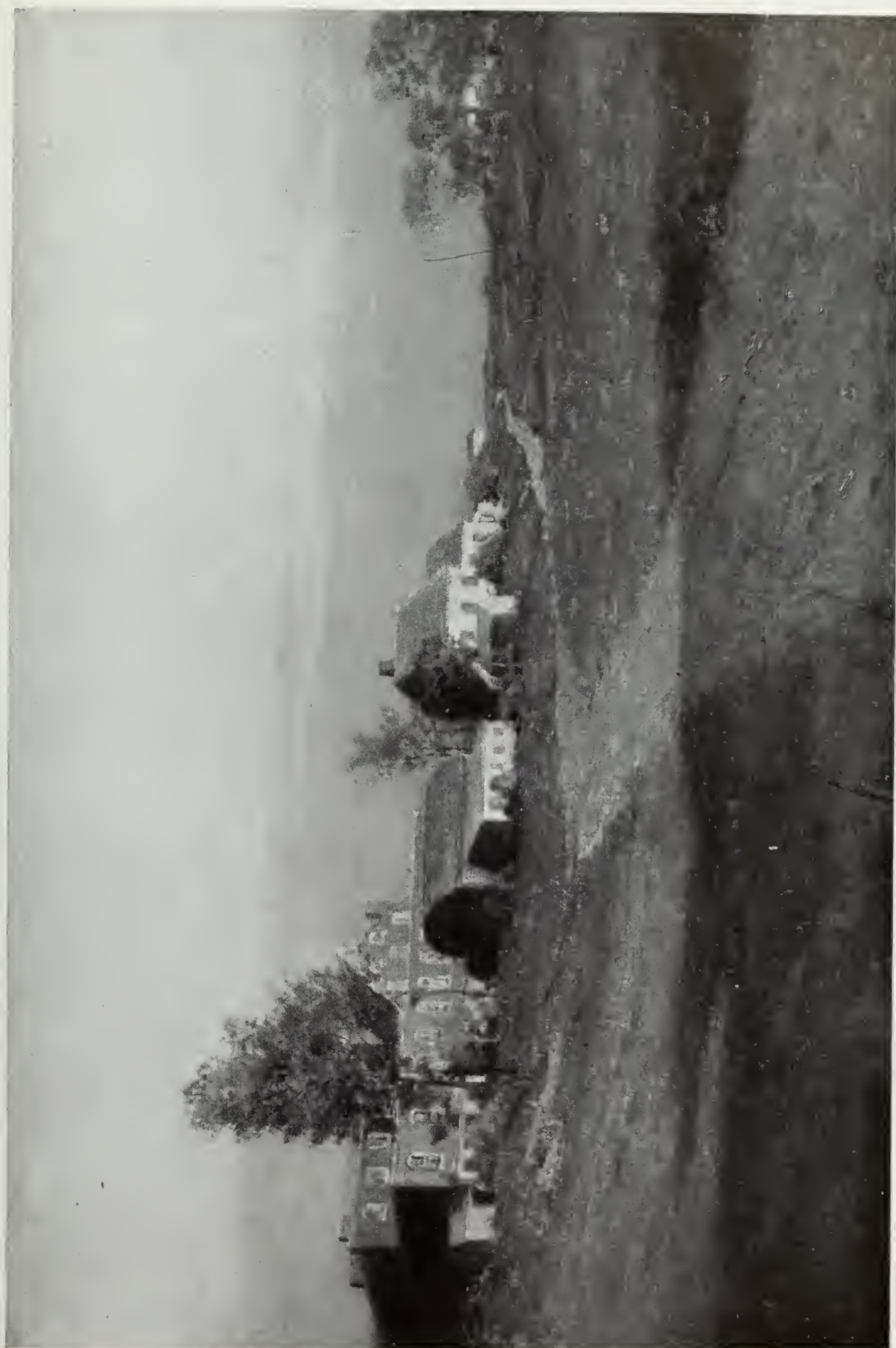
MOONLIGHT SHADOWS

Height, 24 inches; length, 36 inches

AT the left, in the middle distance, a group of buildings is massively defined against the sky. On the right the wall of a house is seen through trees. A road winds out of the foreground across a turfy plain into the distance. The moon is behind the spectator, and the light falls softly on the landscape. Stars are twinkling in the sky, and a gleam of yellow lamplight in one of the house windows makes a note contrasting with the pale, silvery sheen.

Signed at the lower left, LEONARD OCHTMAN.

From the Thomas B. Clarke Collection, New York, 1899.



No. 87

CHARLES WARREN EATON, A.N.A.

AMERICAN 1857—

SUNSET ON THE MORRIS CANAL

Height, 24 inches; length, 36 inches

THE ancient American canal, looking as much as anything like a narrow river, as do some of the French canals that supplement river waterways for commerce, winding through a wooded landscape, reflects in its gently rippling waters some trees of its berme bank and the tones of an evening sky. The stream's course is in a quadrant here, the further bank traversed by a red sandy towpath bordered on both sides by green grass and on the landward side by woods.

Signed at the lower left, CHAS. WARREN EATON.

No. 88

CARLETON WIGGINS, N.A.

AMERICAN 1848—

CAMON HILLS, AUTUMN

Height, 24 inches; length, 31½ inches

HILLS and a fertile plain, and the glow of Autumn over the land—under a sky of moving gray and white clouds, with a suggestion of blue near the high horizon. The hillsides are green, or brown where under cultivation, and are crossed by an irregular road; and in the middle distance, where they are illumined by the sun, the vegetation gleams in the tints of Autumn. In a level field in the foreground a farmer is doing his Fall plowing.

Signed at the lower left, CARLETON WIGGINS.

From the Winter Exhibition, National Academy of Design, 1904.

No. 89

WILLIAM KEITH

AMERICAN 1839—1911

2025-50
LANDSCAPE

Height, 24½ inches; length, 36½ inches

HUGE trees at the left—the nearer one in shadow, its neighbors beyond blazing in sunshine—extend their low-growing branches far to the right, where these mingle with branches of lesser trees and form an umbrageous arch over a shallow pool of the middle distance. Through the shady archway the spectator looks to a sunny field yonder, where some cows are grazing near the far side of the pool.

Signed at the lower right, W. KEITH, S.F. (San Francisco).

Purchased from the estate of the late George Crocker, New York.





No. 90

163057

JULES DUPRÉ

FRENCH 1811—1889

LANDSCAPE

Height, 14 inches; length, 20½ inches

A STRONG gray sky, with blue patches aloft and bright white stripes along the horizon, overlooks distant hills and cultivated fields, and in the foreground a group of typical French trees, which stand at the left on a point of land about which a placid river winds. In the shelter of the low point a skiff, occupied by a solitary figure, rests with its nose against the bank. The smooth surface of the stream takes many tones from its surroundings and the sky, and the figure in the boat as well as the boat itself and a tree are brilliantly reflected in the water mirror.

Signed at the lower right, JULES DUPRÉ.

From Edward Remenji, the violinist.



No. 91

CONSTANT TROYON

FRENCH 1810—1865

SHEEP

Height, 9½ inches; length, 13¾ inches

THIS is a study of three sheep in full sunlight standing in a pasture, the near one in profile, the next in full face and the third seen from behind. The background is a broken tone of green, suggesting tall grass and bushes.

Signed at the lower left, C. T.

Murietta Collection, London, 1893.

Troyon Exhibition, Goupil's, Paris, 1894.

From the Edward M. Knox Collection, New York, 1906.

No. 92

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

MARINE

Height, 17 inches; width, 12½ inches



A HIGH, vertical rock of a precipitous coast rises on the left of the picture, with broken fragments at its base. The gray sea comes tumbling slowly in, breaking over the outlying stones, and on the rollers in the middle distance rides a heavy, yawl-rigged fishing boat. The sun is sinking into the sea, a scarlet orb beneath a warm, fiery sky, and higher in the heavens hangs like a curtain a very dark cloud, lined with gray

at its lower edge. The picture was painted on the cabin-blind while the artist was on a yachting trip with a friend. It is attractively bold, executed in a broad and facile manner.

From the Mrs. S. D. Warren Collection, New York, 1903.

No. 93

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LES CONTREBANDIERS

Height, 17½ inches; width, 14½ inches

THE motive for this picture has been found in a hilly region in France. On the right, a great mass of bold ledges of rock rises high against the sky, casting into shadow a sedgy pool and a roadway on which are seen two people and several horses. In the middle distance, bordering this roadway, is a line of slender, irregular trees, which are in shadow, contrasting in part against a sunlit hillside beyond, and particularly against a sky which is covered with thin clouds.

Signed at the lower right, COROT.

From the Faure Collection, Paris, 1873.

Exposition Centenaire Corot, 1895, No. 21.

Collection of MM. Boussod & Valadon, Paris.

Etched by Brunet-Debaines.

Recorded in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, No. 2307, Volume III.





No. 94

CONSTANT TROYON

FRENCH 1810—1865

VALLEY AT TRÉPORT

Height, 19½ inches; length, 23¾ inches

IN the foreground runs a narrow brook, beyond which the rich, green grass is broken up with brown earth. A red cow with white face grazes in the middle distance, which is bordered by some low brush that runs across the picture to the left, where on the rising ground are cottages and a church with a spire. Beyond them in the distance appears a steep bluff.

Stamped at the lower left, VENTE TROYON.

From the Boussod, Valadon & Co. Collection, New York, 1902.

No. 95

JULES DUPRÉ

FRENCH 1812—1889

LANDSCAPE, AUTUMN

Height, 16½ inches; length, 23 inches

A GROUP of sturdy oaks, the advance guard of a forest, occupies the middle of the composition in silhouette against an early Autumn sky, where patches of intense blue break through the masses of rolling clouds. In the distance is the dense and somber forest, and the foreground is enriched by ruddy-hued undergrowth. A gleam of strong light touches the figure of a peasant on the left, flecks the surface of a small stream beyond, and accents the prominent tree-trunks.

Signed at the right, JULES DUPRÉ.

From the David C. Lyall Collection, New York, 1903.





No. 96

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

81-5

*LES VILLAS AU PIN PARASOL—SOUVENIR
DES ENVIRONS DE NAPLES*

Height, 18 inches; length, 26 inches

ALONG a wandering road or path in the country a lone figure is seen approaching in the foreground—an old man with a staff and cloak. At left and right are feathery trees, while back of the man, in the center of the broad path, grows a low tree with an umbrella of foliage. The path, taking an irregular course, leads to a body of water in the distance, and in the middle distance an odd group of buildings extends from the path up a hillside toward the right.

Signed at the lower right, COROT.

Collection de M. Lenormand, a friend of Corot's, and in whose house the artist had his studio.

Recorded in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, No. 1736, Volume III.

Purchased from Jules Oehme, New York.

No. 97

GEORGE INNESS, N.A.

AMERICAN 1825—1894

50 MILTON ON THE HUDSON, 1882

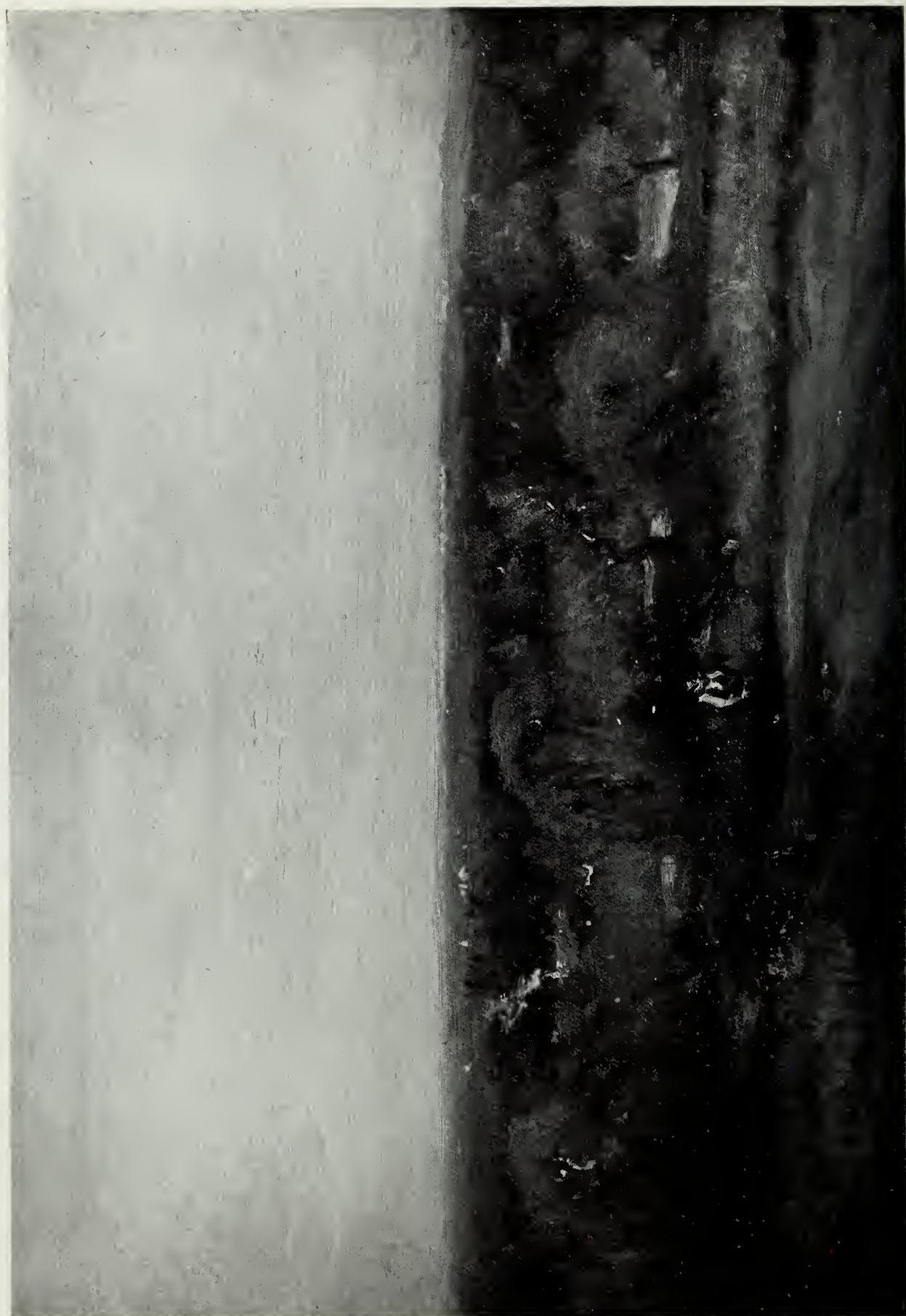
Height, 21 inches; length, 25 inches

AN agreeable landscape of Summer when all outdoor growths are fresh and vigorous is here presented, with the addition unusual to Inness of a group of figures, put in not merely as an incident of the landscape but carried to the necessary degree of completion in the composition. The figures are seen in the immediate foreground on the deep emerald grass of a lawn, where a tall and fair young woman at the right is watering plants in an outdoor vase or rustic urn. At her feet are two plump and fair-haired children, a small girl in blue almost back to the spectator, and an infant in a rose-pink jacket looking interestedly forward as he lies on the grass. Beyond the children the more luxurious vegetation grows wild, and slender trees stand at the left. The figures are portraits of Miss Inness, now Mrs. J. Scott Hartley, and Miss Alice Blake.

Signed at the lower left, G. INNESS.

From the Executors' Sale of Mrs. George Inness' Estate.





No. 98

GEORGE INNESS, N.A.

AMERICAN 1825—1894

MONTCLAIR, NEW JERSEY

Height, 18 inches; length, 26 inches

A LANDSCAPE of wild lands near at home—a mass of trees and other greenery, and a bit of the red soil of Jersey—with smoke rising in the middle distance and the figure of a man approaching in the foreground from a hollow.

Signed at the lower left, G. INNESS.

From the Collection of John Emmans, Brooklyn, who purchased the painting at the sale of the estate of Mrs. George Inness.

8 3900
No. 99

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

A GRAY DAY

Height, 16 inches; length, 22 inches

THE landscape is mellowed in the kindly atmosphere that a gray day implies. A pool surrounded by grasses and coarse growths of varied, dull color, in the foreground, reflects the lighter note of a sky which passes from grayish-white to a dull slate hue. A feathery tree grows at the right of the pool, and a little distant at the left a clump of low trees are rooted in the undulating, grassy field.

Signed at the lower left, A. H. WYANT.

From Macbeth Galleries, New York.





No. 100

FERDINAND JAN MONCHABLON

FRENCH 1854—1903

PATH THROUGH THE WHEATFIELD

Height, 29 inches; length, 39½ inches

IN the midst of the ripe and ripening harvest the spectator finds himself looking over broad fields and extensive reaches of rolling, upland country, under bright sunshine, on a breezeless day. The whole expanse of the pale blue sky reveals but occasional cloud forms, inert in the heat and stillness of the summer. In the foreground, golden grain is growing, with many a field flower interspersed, and at the right a farm road starts, leading straight away over the rolling land. Along this occasional peasants are making their way, and in the middle distance at either side of it the rich fields have been harvested and the sheaves of wheat are stacked all about them, with laborers still gathering more of them up. In the distance hamlets may be seen scattered among the blue patches of trees.

Signed at the lower right, JAN MONCHABLON, and at the lower left, OE. LX.

HENRI LEROLLE

FRENCH 1851—

UNDER THE PINES

Height, 32 inches; width, 25½ inches

It is an hour of diffused light, late or very early in the day, when shadows are scarcely defined. At the base of a tall and



leaning tree, one of a group whose foliage rises out of the picture at the right, a red-haired peasant mother has seated herself on the grass, her legs doubled under her, and there nurses her white-headed infant at her breast. Before her are green fields, where bushes and more trees gleam or show their silhouettes solemnly in this placid hour, under a sky whose

clouds are warming in pinkish tones. She regards them not, but closes her eyes and rests inert while her life flows into that of her offspring. The landscape itself is instilled with the tender sentiment characteristic of Lerolle.

Signed at the lower right, H. LEROLLE.

Purchased from William Schaus, New York.

No. 102

JULIEN DUPRÉ

FRENCH 1851—1910

SHEPHERDESS

Height, 20 inches; length, 24½ inches

A STURDY French peasant girl in clumsy footgear stands leaning momentarily on her staff, facing the right, as she accompanies her flock of sheep across a green meadow. She wears a red head-covering, black waist and long, light blue apron, and she gazes vacantly ahead as the sheep crowd after her, some of them browsing, some eyeing the spectator.

Signed at the lower right, JULIEN DUPRÉ.

No. 103

LÉON RICHEL

FRENCH 1847—1907

CHURCH AT MORET

Height, 20 inches; length, 26 inches

THE ancient church, with a group of outbuildings, rises in the middle of the composition against a sky of light gray and white clouds, through which only occasionally the distant blue penetrates. Between the spectator and the church the river passes, its smooth blue water mirroring the buildings and the trees which flank them on either side. On the far bank stands a sturdy peasant woman whose white waist and headdress and red scarf brighten the scene.

Signed at the lower left, LÉON RICHEL.

No. 104

JULES WORMS

FRENCH 1832—

DANSE FLAMANCA

Height, 27 inches; length, 36½ inches

A SPRIGHTLY, stout and coy daughter of the Southland has mounted a table in a stone-paved patio, and raised daintily her skirt and poised her arms to do a dance. Gaily clad men and enticing señoritas stand and sit around the court, playing the guitar, mandolin and tambourine and clapping their hands in encouragement, or engaging in flirtations of their own. Green, yellow, red, blue, pink and many other colors enliven the costumes of the merry Spanish party, and flowers and green vines or bushes add to the freshness of the scene.

Signed at the lower right, JULES WORMS.

No. 105

H. THOMAS SCHAEFER

GERMAN

ROMAN MAIDENS

Height, 37 inches; width, 23½ inches

ON a marble terrace, high above the sea, are two maidens in diaphanous white tunics and colored mantles, decorating themselves with flowers. One of them, seated on a leopard skin thrown upon a marble bench, is attaching a bunch of roses to the garland which hangs from her companion's shoulder.

Signed at the lower left, H. THOMAS SCHAEFER, 1890.

From Arthur Tooth & Sons, London, 1890.

From the J. W. Kauffman Collection, New York, 1905.

No. 106

WILLIAM ROWELL DERRICK

AMERICAN

Contemporary

A FOREST LAKE

Height, 27 inches; length, 36 inches

THROUGH an open screen formed by the slender trunks of tall trees, with a few down-reaching and sparsely leaved branches, the beholder looks out upon the smooth and silent waters of a mountain lake, their liquid mirror picturing the contour of the opposite shore. There the rolling hills and mountains wear a coat of a sea-green quality, and billow high against a creamy-white sky that is tinged with rose.

Signed at the lower left, W. R. DERRICK.

From Macbeth Galleries Exhibition.

No. 107

HENRY W. RANGER, N.A.

AMERICAN 1858—

1750 50
GOLDEN AUTUMN

Height, 28 inches; length, 36 inches

A SKY more green than blue, filled aloft with crowding white clouds and splashed alow with vaporous masses tinged in pink, finds a blue reflection in a pool of the foreground, in a stony field. On a point of rising upland at the right, scraggly trees in Autumn mantles lean toward the pool and connect with other trees back of them, forming a line which runs out of the picture. At the left, across the lower field, a distant settlement is visible at the edge of a low hill.

Signed at the lower left, H. W. RANGER, '91.





141
No. 108

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

ON THE OHIO RIVER

Height, 22 inches; length, 34 inches

IN the foreground some reddish-gray rocks bound the end of the picture, where, at the left, a red bull stands at the foot of a tree looking out over some lands on a lower plane, which are partly covered with thick woods and partly divided into cultivated fields. Below them still the river winds, a pale blue band, in a serpentine course through the valley. On it is a side-wheel steamer, and across the stream a farmhouse is situated at one of the river's bends.

Signed at the lower right, A. H. WYANT, '67.

From the Collection of the late Charles H. Stebbins, who obtained the picture from the artist.

No. 109

3000—
GEORGE INNESS, N.A.

AMERICAN 1825—1894

PERUGIA AND THE VALLEY, 1874

Height, 30 inches; length, 45 inches

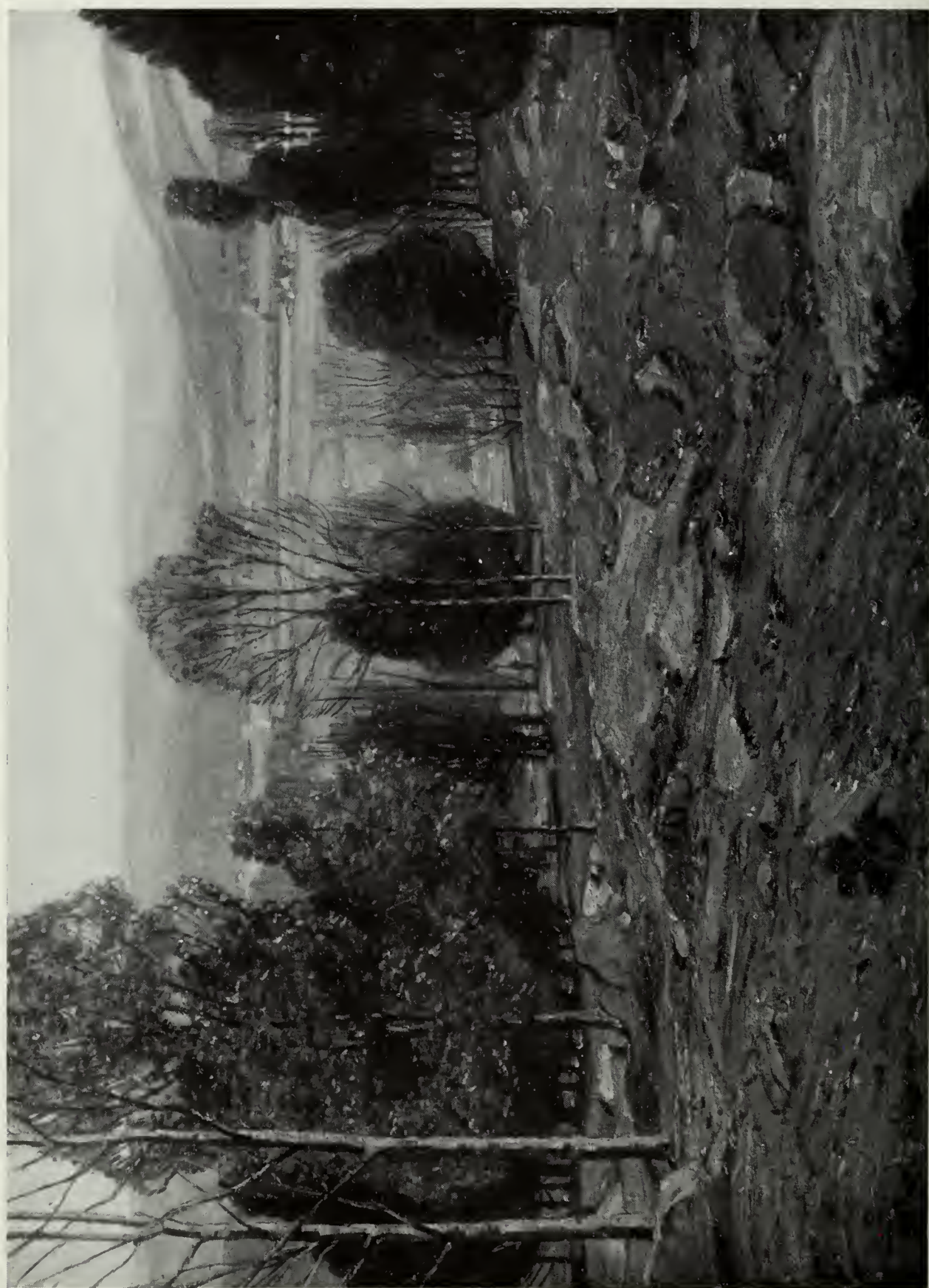
A VAST landscape is spread before the eye, with trees and mountains and distant water, fields, dwellings and men, under a blue and dull heavy gray sky. At the left two Italian cypress trees lift their tall cones above olive trees below, near the high and vine-covered wall of a church or other huge architectural pile. On a small grass-grown plateau of the foreground, beneath the shadow of the wall, sheep are feeding and people are conversing in various places.

Signed at the lower left, G. INNESS, 1874.

Exhibited at the National Academy of Design, 1874.

From the Collection of the late Oliver Peabody, Boston.





No. 110

GEORGE GARDNER SYMONS, N.A.

AMERICAN 1861—

AUTUMN IN THE BERKSHIRES

Height, 30 inches; length, 40 inches

THE gray rocks of inhospitable New England protrude above the shallow soil over a considerable stretch of open wild land, bordered in the middle distance by a transverse screen of varied trees. Some are wholly stripped of their leaves, others are red and yellow in their Autumn coats, and here and there the evergreen cedars add their deeper note, while the rambling hollows and grassy slopes of the stony ground are spangled with the myriad fallen leaves. Beyond the arboreal screen the land falls away to a broad valley traversed by a river, and across the stream are seen hamlets and single buildings extending into a far vista among the mounting and receding hills.

Signed at the lower left, GARDNER SYMONS.

Purchased from the artist.

No. 111

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

LANDSCAPE—MOUNTAIN SCENE

Height, 32 inches; length, 48 inches

TOWERING mountains lift their scarred sides and lofty summits into the empyrean, one snow-capped peak in the distance reflecting bright sunshine while the nearer mountains are in partial but transparent shadow. Far below, the blue waters of a river cut their way about the irregular bases, and on the uneven surfaces of the foreground pine and fir trees shoot up from crevices or low mounds.

Purchased from George H. Ainslie, who obtained the picture from W. Scott Thurber, of Chicago.



No. 112

CHARLES HAROLD DAVIS, N.A.

AMERICAN 1858—

CONWAY HILLS, WALES

Height, 29 inches; length, 36 inches

A RUGGED and varied country on a day of slight mists over the hills, and plentiful, luminous clouds almost obscuring a robin's-egg sky. The vegetation of the foreground is of a deep green hue, amid outcroppings of rock, and the view leads down to a gray-blue lake and beyond it to bright green fields among the uneven hills. More distant still the hills, rock-ribbed, rise higher toward the clouds and take on purplish tones, and finally recede beyond the delicate, misty veil.

Signed at the lower left, C. H. DAVIS.

Purchased from William Macbeth, New York.

No. 113

WILLIAM A. COFFIN, A.N.A.

AMERICAN 1855—

SUNRISE IN JANUARY—SOMERSET COUNTY

Height, 30 inches; length, 40 inches

THE air is chill and the land is overlain by snow, which looks cold and gray in the lingering dark. In the middle distance the hills are wooded—thickly at the right; scattering trees rising among rolling, snow-covered hillocks at the left. Afar off a mackerel sky blushes deeply in the flaming advance rays of the rising sun, which is not yet visible above the horizon.

Signed at the lower right, WM. A. COFFIN, 1896.

From the Thomas B. Clarke Collection, New York, 1899.



No. 114

JULIAN RIX

AMERICAN 1851—1903

7/500

THE OAKS

Height, 42 inches; width, 32 inches

A HUGE oak tree with dense foliage commands a low eminence at the border of a grassy field flooded with sunlight. Beyond it at the right slighter neighbors grow, all sharing the sunshine, while at the left other dense trees fling deep, transparent shadows across the grass. A few rocks dot the foreground, and across the plain are seen the red roofs of a village, under a turquoise sky laden below with mountainous white banks of cloud.

Signed at the lower right, JULIAN RIX.

Purchased from Herman Schaus, who obtained the painting direct from the artist.

No. 115

RICHARD PAULI

AMERICAN 1855—1892

HARVESTING

Height, 32 inches; length, 48 inches

A BROAD wheatfield has yielded an abundant harvest of its golden grain, and sparkles in the kindly sunlight. Much of the yield has been bundled and stacked, but the work is still going on, and reaped grain lies scattered over part of the field, not yet gathered into sheaves. Among the herbage at the foreground border some poppies add their cheerful note of red. Tall stacks of straw raise their rounded tops in a far corner of the plot, near a group of barns and a cottage, and another building group appears at the right, among lines of tall and slender, and of low and bushy, trees. White and gray clouds hang low in the sky but leave the landscape alight.

Signed at the lower right, RICHARD PAULI.

From the Thomas B. Clarke Collection, New York, 1899.

No. 116

PINCKNEY MARCIUS-SIMONS

AMERICAN 1867—1909

THE CLASSIC LAND

Height, 34½ inches; length, 55½ inches

“A VISION of ancient Greece in the heyday of her glory. Statues of Minerva, and Venus unveiling herself, embowered in leafy groves. Her temples placed high on the steep Acropolis.” A phantasy, slightly Turneresque in color, of the realm of ancient greatness. The temples of the Acropolis blaze in white and red under a bright blue sky marked by a mass of rumbling, dark clouds. Below is a fanciful garden of more gorgeous coloring, with dark Italian cypress trees to offer a strong contrast, and huge statues of the goddesses at either side.

Signed at the lower right, PINCKNEY MARCIUS-SIMONS.

Purchased from M. Knoedler & Co., New York.

No. 117

JACQUES RAYMOND BRASCASSAT

FRENCH 1805—1867

LANDSCAPE AND CATTLE

Height, 31 inches; length, 39½ inches

A FAR-REACHING agricultural landscape is pictured under some curious light effects of a showery day. In the foreground are cattle—black-and-white and red-and-white—grazing or lying lazily in the grass, with other cattle and sheep doing likewise in the fields beyond them. There is a pool in the left foreground where still other cows are coming and going, or drinking. Beyond it, a cottage and thatch-roofed barns are sheltered among trees, at the foot of a ridge of hills which border a series of broad meadows, and with them project into the distance. The hills are in the shadow of a heavy black cloud that has drawn across a blue sky, while the fields are in a greenish-yellow glow, as the sun forces his rays out below the cloud's lower edge.

Signed at the bottom, in the center, J. R. BRASCASSAT, 1858.

No. 118

ALONZO PEREZ

SPANISH

FINDING OF CINDERELLA

Height, 32 inches; length, 39½ inches

GREAT and humble buildings of varied architecture abut on an open square, into which the Prince's ornate equipage has driven, surrounded by bewigged attendants and curious lassies in a gorgeous brilliance of attire, and the final test of the fateful slipper is on. Cinderella in her workmaid's frock has kicked off a *sabot* and thrust a dainty foot into the slipper, while the great man, kneeling daintily on a cushion that has been spread for him on the stones, examines the small foot attentively, and the haughty family of the slavey, in elegant robes, stand nonplussed and scarce convinced at the left.

Signed at the lower right, ALONZO PEREZ.

THIRD EVENING'S SALE

WEDNESDAY, JANUARY 22ND, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.30 O'CLOCK

No. 119

A. HARPIGNIE

FRENCH

BOIS DE TROUVILLE

(Panel)

Height, 10½ inches; length, 19 inches

A WOOD interior somewhat suggestive of the Diaz manner and point of view. On all sides the forest is thick, but a broad, open way leads through it from the spectator, and midway of its course the clear space widens and the sunshine comes brilliantly down, illuminating two figures seated at the base of a tree. The incursion of the light brings into relief also the green grass and the fallen leaves in their Autumn colors, strewn about, and accentuates the trunks of many of the trees.

Signed at the lower right, A. HARPIGNIE.

PHILIPPE BENOIST

FRENCH

NAPOLEON'S TOMB

Height, 20 inches; width, 15 inches

THIS picture of a magnificent shrine shows the Rotunda of the Invalides at Paris, and is of historic and architectural interest. The people who have gathered here have uncovered their heads, for in the sarcophagus below, guarded by sculptured angels and surrounded by battle flags of France, sleeps—if that active and ambitious spirit

can sleep—Napoleon Bonaparte, the Man of Destiny: the soldier who wielded a power unknown since the days of Alexander and Cæsar; the general whose armies' tread shook all Europe; the wondrous founder of an ignominious dynasty. The fine architecture of the building, the marbles, the tessellated floor, the fine light effect in one of the mortuary chambers, are given *con amore*.

Signed at the lower right, PH. BENOIST, 1863.

From the William B. Bement Collection, New York, 1899.

No. 121

SAMUEL COLMAN, N.A.

AMERICAN 1832—

VALLEY IN MEXICO

Height, 10 inches; length, 18 inches

GREAT hills rise up to tall peaks from the meadow lands of a valley, in which is seen a great architectural pile, enclosed with walls. It is partly lit by the sun, which gilds the yellow grasses of the flat lands that border the river. A boat and barge float on the stream. The foreground is in deep shadow. There are some trees in the right center, and the sky is broken by alternate light and shade of brilliant southern tints.

Signed at the right, SAM. COLMAN.

From the Thomas B. Clarke Collection, New York, 1899.

No. 122

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

LANDSCAPE

Height, 12 inches; length, 16 inches

THE sky is a golden yellow over a dove-colored horizon and under a pale-blue dome marked by darker clouds, as the sun goes down across a stretch of level grassland, where two cows are seen in the middle distance. At the left, in the shelter of an irregular grove, a humble cottage contributes a further suggestion of homeliness to the peaceful scene. In the green meadow of the foreground a pool reflects the luminous sky.

Signed at the lower left, J. FRANCIS MURPHY, '94.

Purchased from C. W. Kraushaar, New York.

1550

No. 123

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

SUNRISE

Height, 16 inches; length, 20 inches

THE blue waters of a pool in the foreground are banked on either side by green grass, still dark in the clinging shadows of the night, and by trees some of whose taller branches rise green in the coming light, while shorter trees are in shadow still or show reddish hues. Between the trees the land is level, back to the horizon brightening with the light of the still unseen sun.

Signed at the lower right, MINOR.

From the Winter Exhibition of the National Academy of Design, 1903.

No. 124

LEONARD OCHTMAN, A.N.A.

AMERICAN 1854—

AUTUMN

Height, 16 inches; length, 22 inches

HERE is pictured the interior of an American forest with the trees in their Autumn vestments and the ground largely blanketed with fallen leaves. There and yonder the original green carpet of the grass still comes up refreshingly amongst the scattered leaves, and the fallen trunk of a dead tree lies across a clearing of the middle distance.

Signed at the lower left, LEONARD OCHTMAN, 1887.

From the Thomas B. Clarke Collection, New York, 1899.

No. 125

WILL H. LOW, N.A.

AMERICAN 1853—

'NEATH APPLE BOUGHS

Height, 24 inches; width, 12 inches

The orchard is gay in its flowering livery of spring. Through the blossoming branch-work, the sun dapples the ground with golden gleams. Fair and delicate in her beauty as the flowers that embower her, a maiden is about to enter a pool in the foreground. Her figure is seen erect, graceful in pose, and classical in the purity of its outlines. The color is a tender harmony of half tones, and the modeling of the flesh is firm and finished.

*Signed at the lower left, WILL H.
LOW, NEW YORK, 1888.*

*From the Thomas B. Clarke Collec-
tion, New York, 1899.*



1550⁵⁰

No. 126

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

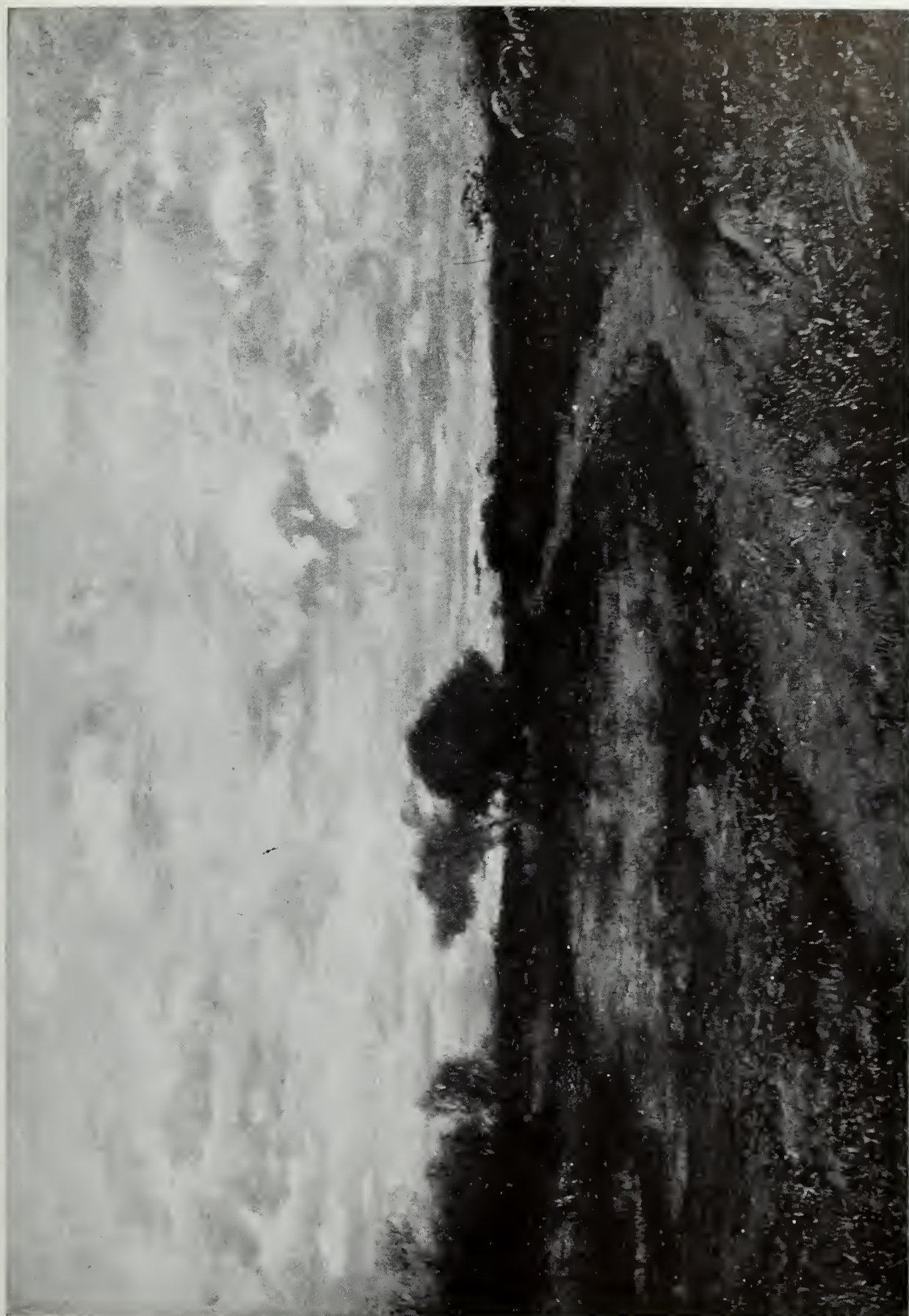
EARLY TWILIGHT

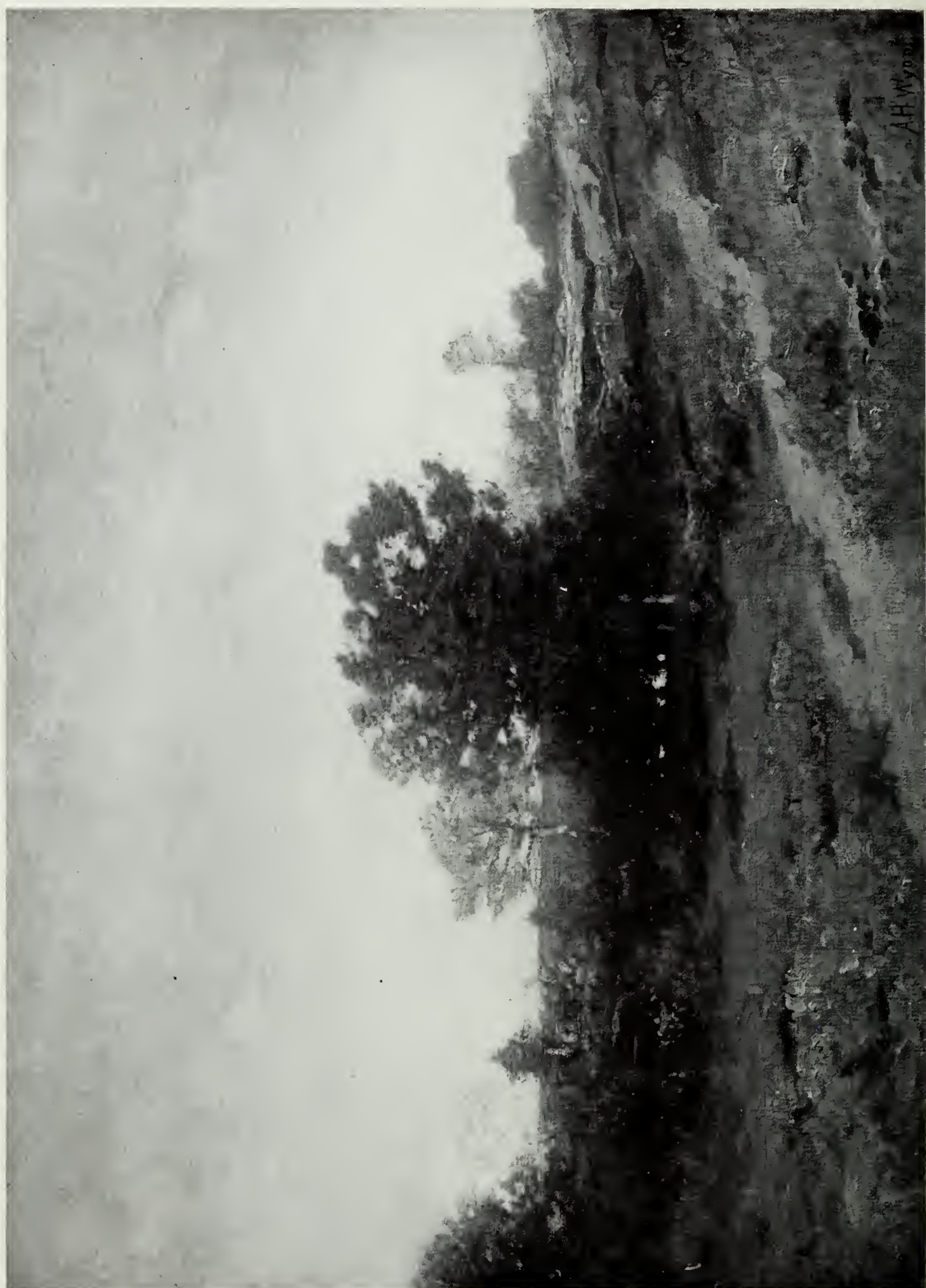
Height, 13 inches; length, 18 inches

A LEVEL tract of land, with a pond and winding road. At the horizon some clumps of trees. A strong sky of tumultuous masses of clouds, and the somber foreground, growing slowly darker as the night comes on, form the interesting features of this forceful landscape.

Signed at the lower right, A. H. WYANT.

From the William T. Evans Collection, New York, 1900.





A.H. Wood

No. 127

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

A GRAY DAY IN SUMMER

Height, 17 inches; length, 22½ inches

THE sun is not out but the clouds of this gray day are light, and plentifully overspread a faint blue sky. The meadow grass, crossed in the foreground by an irregular path winding up an incline, is of a fresh and moist green. Gray rocks appear up the path. A clump of trees, their foliage a brilliant green, occupy the middle distance, clustered about some water which sends up reflections of the white clouds through the spaces between their trunks.

Signed at the lower right, A. H. WYANT.



No. 128

EMILIO SANCHEZ-PERRIER

SPANISH —1907

LANDSCAPE

Height, 14 inches; length, 21½ inches

A BROAD, placid river stretching across half the foreground curves to the right and disappears behind a grassy point under low, rounded hills partly covered with olive trees and other growth. Two figures are engaged in building a fire on the grassy point, and behind them on the summit of a knoll stand the walls of a ruined building. From a low bank in the left foreground rises a clump of white birch trees extending out of the picture, and a tangle of briers and small bushes grows around their roots. The effect is of early sunset, and a few mauve clouds tipped with yellow light float in the glowing sky.

*Signed at the lower left, E. SANCHEZ-PERRIER, ALCASA, '87.
From the Irving M. Scott Collection, New York, 1906.*

No. 129

LÉON RICHEL

FRENCH 1847—1907

LANDSCAPE

Height, 18 inches; length, 24 inches

A GROUP of graceful young trees grows at the left center of the picture, in a flat field, and at the edge of a rambling pond. A line of thick trees cuts the landscape in the middle distance, back of them the land rising in a low hill. Beside the water two figures are seen, one leaning over its edge, and the sky is filled with light and billowy, fleecy clouds.

Signed at the lower right, LÉON RICHEL.

No. 130

FRANÇOIS LOUIS FRANÇAIS

FRENCH 1814—1897

ENVIRONS DE ROME—SUNSET

Height, 16½ inches; length, 25 inches

THE Roman Campagna, with the noble lines of its low hills and plateaus, its arid wastes and its poisonous marshes, has fascinated many artists. Français shows in this picture a small reach of the sluggish Tiber, a rough bank with shepherds and a flock of sheep in the foreground, and across the river a hill and a scorched, low plateau with a castle-like building. In the remote distance is the mountain range in the mauve haze of late afternoon, when the new moon is just visible.

Signed at the lower left, FRANÇAIS, 1886.

From the David C. Lyall Collection, New York, 1903.

No. 131

AYMAR PEZANT

FRENCH

ORAGE AU PRINTEMPS

Height, 20 $\frac{3}{4}$ inches; length, 25 $\frac{1}{2}$ inches

A BLACK cow with a white forehead, and a sorrel-and-white calf, have taken partial shelter from the Spring sun-shower in the lee of some trees that bound the picture on the left. A little beyond them on the right a dun cow is lying down in the green grass, before a line of bushes which separate the pasture from a round-topped hillock in the distance.

Signed at the lower right, AYM. PEZANT.

From the Captain William N. Connor Collection, New York.

No. 132

AIMÉ PERRET

FRENCH 1847—

IN THE FIELDS OF BARBIZON

Height, 32 inches; width, 25 $\frac{1}{2}$ inches

TWO YOUNG and heavy peasant women are in the foreground of a ripened hayfield on the border of a river. The principal figure, facing left, is walking slowly along, her wooden rake over her shoulder, and carrying an armful of some green growth of the fields. Her plain dress is pink, with a gray-brown apron, and around her head is wound a bandanna. Beyond her, at the left and facing three-quarters front, her sister of toil stands, leaning on her rake for a short rest.

Signed at the lower right, AIMÉ PERRET.



No. 133

FREDERIC S. CHURCH, N.A.

AMERICAN 1842—

EARTH

Height, 26 inches; length, 31½ inches

ONE of three designs for stained glass. Earth is symbolized by a female figure clad in light green, who holds a fawn by a ribbon around its neck, while she caresses it on the back with her other hand.

*Signed at the upper left, EARTH, COPYRIGHT BY
F. S. CHURCH, N. Y., '95.*

From the William T. Evans Collection, New York, 1900.



No. 134

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

WINTER

Height, 26 inches; length, 36 inches

(The only snow picture Mr. Minor ever painted)

A PATH between snow-covered slopes leads to a village on the shore of a pond, beyond which rises a wooded hill under a sunset sky. The figures of a man and a little girl are seen in the path, struggling through the snow toward a cottage.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.



No. 135

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

SEPTEMBER

Height, 18 inches; length, 24 inches

A PLEASANT pasture with broken ground around a small pond in the middle distance, and beyond it a sunlit farm, with low, distant hills on the horizon. A large tree rises against the sky on the left, and here and there, on either side of the pond, grow slender birches.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

1800 50

12-13
No. 136

2,600.50
GEORGE INNESS, N.A.

AMERICAN 1825—1894

POOL IN THE WOODS

Height, 20 inches; length, 30 inches

A WOODLAND pool in the foreground of the landscape, occupying a depression in the irregular surface, is wholly enveloped in a transparent shadow which includes also the slender but dense maple trees that immediately border it on the right. Here in the coolness a figure is visible, at the water's edge—possibly a lone bather come for a dip. Beyond the pool the distant trees—some touched by Autumn—and a partial clearing, are flooded with sunlight, which brightens the green carpet of the open spaces.

Signed at the lower right, G. INNESS, 1890.

From the George Inness sale, 1895.





No. 137

HOMER D. MARTIN, N.A.

4.200 - 35

AMERICAN 1836—1897

HEADWATERS OF THE HUDSON

Height, 20 inches; length, 32 inches

OUT of its mountain fastnesses, the beginning of the great stream breaks its way, making a silvery gleam amid the glowing richness of the frost-touched wilderness. The mountain ranges rise behind it, tier on tier, until they lose their loftiest outlines in the clouds already heavy with portents of Winter blasts and torrents. Through the clouds, which part sullenly, as if reluctant to give passage to its genial warmth, the sunlight makes fitful gleams on the escarpments of the hills. The shadows of the sky lie darkly on the foreground, which is a broken country diversified with timber, many of the trees being in brilliant color after the Fall frosts. The redeeming trait of a wild and savage scene is suggested by the artist in the thread of water, emerging from its stony cradle spot, to enter on its long and beneficent journey toward the haunts of men.

Signed at the lower right, H. D. MARTIN, 1869.

From the Thomas B. Clarke Collection, New York, 1899.

No. 138

WILLIAM SARTAIN, A.N.A.

AMERICAN 1843—

THE END OF THE MARCH

Height, 22 inches; length, 32 inches

A FLAT meadow of simple verdure lies under a faint-blue sky lined along the horizon with a bank of rose-tinged clouds. In the foreground a lingering streak of blue water indents the meadow from the right, and beyond it the outpost of a close-growing mass of low trees casts its lone arboreal shadow on the plain.

Signed at the lower right, W. SARTAIN.

From Macbeth Galleries Exhibition, New York, 1911.

No. 139

JOHN M. SWAN, A.R.A.

ENGLISH 1847—1910

EVENING IN THE DESERT

Height, 24 inches; length, 34 inches

A COLD blue light envelops the distant hills, under a partly clouded sky, and a stream in the middle distance reflects in subdued radiance a light streak of the sky. On its deserted bank, in the barren foreground, two of the beasts of the desert lie, one prone on the ground, the other having raised its head as though on the nocturnal scent for food—like the great cat family.

Signed at the lower left, JOHN M. SWAN.

From the S. P. Avery, Jr., Collection, New York.

No. 140

CARL MARR

AMERICAN-GERMAN 1858—

IN THE MOUNTAINS

Height, 38 inches; width, 20½ inches

BRIGHT sunlight streams down upon a rocky, mountainous coast, high above a calm blue sea, and gray cumulus clouds with white edges float in a brilliant sky. In the middle distance hardy bushes grow among the jagged rocks and project over their precipitous edges, overhanging the sea. Nearer at hand, leaning against a boulder, a pretty little Southern goat-herd, in a brown skirt and white waist, blue apron and bright red shawl or mantle, attends a brownish-gray goat and its kid that feed on the vegetation between the rocks, amongst which poppies and other field flowers gleam in the sunlight.

Signed at the lower right, CARL MARR, MÜNCHEN, '89.

1700-50 -
No. 141

THOMAS MORAN, N.A.

AMERICAN 1837—

VENICE

Height, 20 inches; length, 30 inches

THE city of sunset splendor is spread out at long range before the eye, the ducal palace and other familiar monuments appearing in the distance beyond the canals of the foreground, which reflect in subdued measure the glory of the sky. Gondolas and sailboats, bearing gaily costumed people, complete the characteristic composition.

Signed at the lower right, T. MORAN.

From the Collection of Henry F. Oldring, Brooklyn.





No. 142

0100—

HENRI HARPIGNIES

FRENCH 1819—

LANDSCAPE—SUNSET

Height, 16 inches; length, 30 inches

A CALM sunset, with a crisp and brilliant after-glow atmosphere. A faint streak of red lies low over the horizon, paralleled higher up by occasional horizontal cloud patches floating in the clear, light evening sky. A shallow river bisects longitudinally a diversified landscape of lowlands and trees, its course a sheen of gray punctuated by small bunches of weeds which project their wispy spires for some inches above the surface of the water.

Signed at the lower left, H. HARPIGNIES, '84.

From the Mrs. F. C. Crosby Collection, New York, 1897.

No. 143

JEAN CHARLES CAZIN

FRENCH 1841—1901

55.50-50
LE DERNIER QUARTIER

Height, 25½ inches; width, 21 inches

THE waning moon is partly obscured by a spur of cloud, in a bank low on the horizon, but its light illumines a generally clear night and throws a soft radiance about a hamlet of rambling cottages, with red tile roofs, which are seen a little way off across a stretch of grass. The cottages flank a group of trees of dense foliage in the center of the composition, and from one of them shine the lights of a cheery interior.

Signed at the lower right, CAZIN.

From the A. A. Healy Collection, New York, 1907.

Purchased from M. Knoedler & Co., New York.





144
No. 144

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

*MORNING NEAR LAKE KONOMAC, WATER-
FORD, CONNECTICUT*

Height, 22 inches; length, 30 inches

THE light of early morning is concentrated in the clouds near the horizon, and is reflected in a rivulet which runs out of the foreground between sloping banks covered with rich grass. Slender birches rise against the sky on the right.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

1-82
No. 145

3300
ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

LANDSCAPE—A GRAY DAY

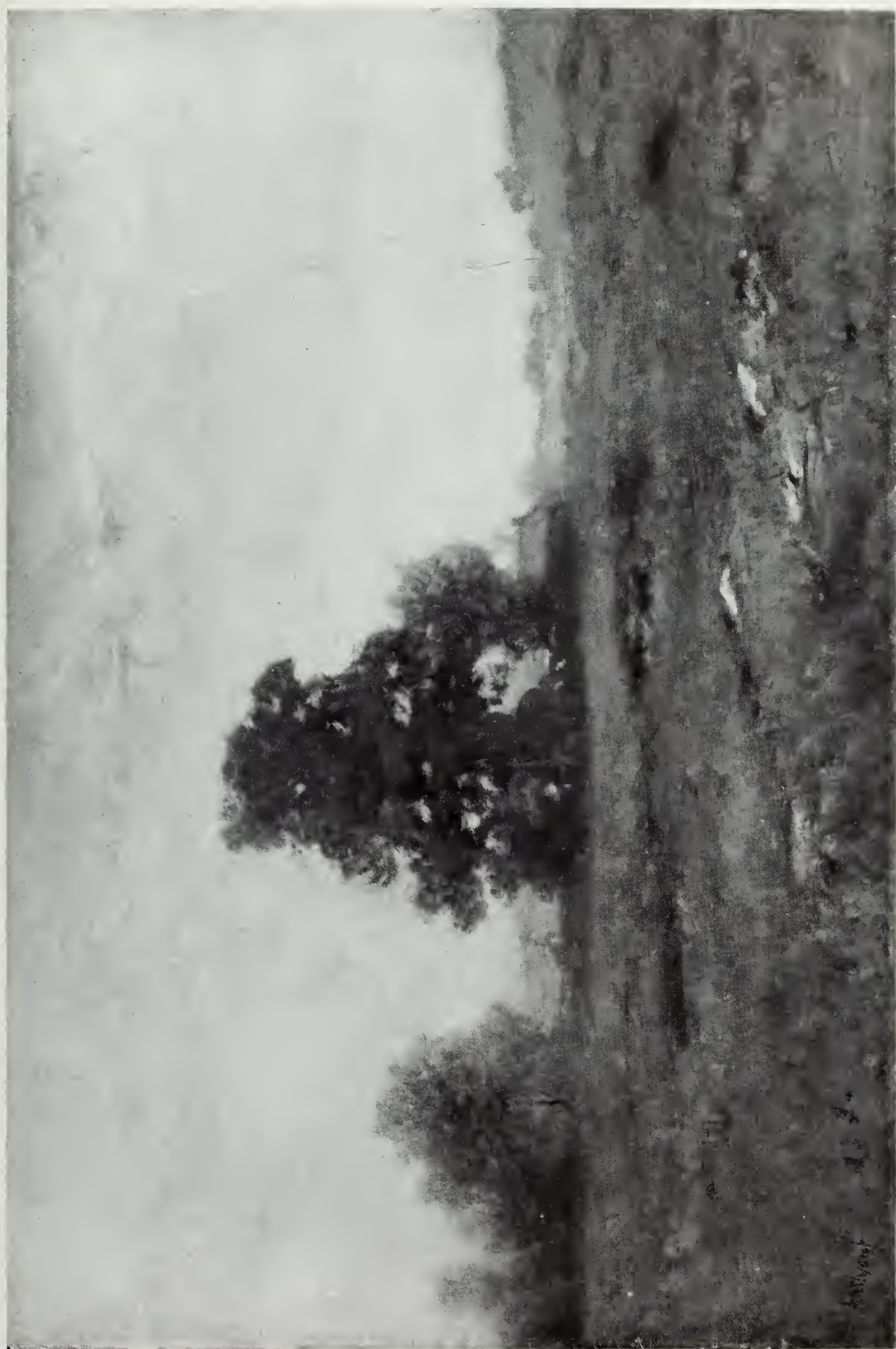
Height, 16 inches; length, 24 inches

HERE is one of those plain landscapes, all but unlovely in themselves, which become poetical under Wyant's sympathetic interpretation. A green field, broken in the foreground by a few gray stones and some yellowish growths, is interrupted in the middle distance and toward the left by a few green trees, the taller one toward the center of the picture overhanging a humble house which is only partly seen. Over all broods the stillness, the pensiveness, of a gray day in the country. From horizon to dome the sky is filled with moist, soft gray clouds, those aloft tinged with a deeper, brownish tone, while here and there openings in the gray veil give glimpses of the deep blue beyond.

Signed at the lower left, A. H. WYANT.

From the Collection of the late Charles M. Burt, who purchased the painting from A. H. Wyant, N.A.

Purchased by Mr. McMillin from Mr. Burt's daughter, Mrs. Stearns.





No. 146

GEORGE INNESS, N.A.

AMERICAN 1825—1894

GATHERING CLOUDS

Height, 25 $\frac{1}{4}$ inches; length, 32 $\frac{1}{2}$ inches

TWO RED cows and a white one are standing in a pond which occupies almost the entire foreground. Near the right extremity of the water rises a tree, bare of foliage except for a few flecks of green and orange-red at the top. In the farther plane, near the center, a bushily clothed maple stands on the edge of the cloud shadow, which up to that point has wrapped the whole foreground in a transparent veil. The meadow beyond is golden-yellow in a gleam of light which reaches back to some creamy-white cottages in the distance. The lower sky, grayish-blue tinted with amber, shows the lines of a rain shower at the left, while overhead hangs a canopy of olive, drab-brown storm-clouds.

Signed at the lower right, G. INNESS.

From the Peter A. Schemm Collection, New York, 1911.

2251-150

No. 147

WILLIAM L. PICKNELL, A.N.A.

AMERICAN 1852—1897

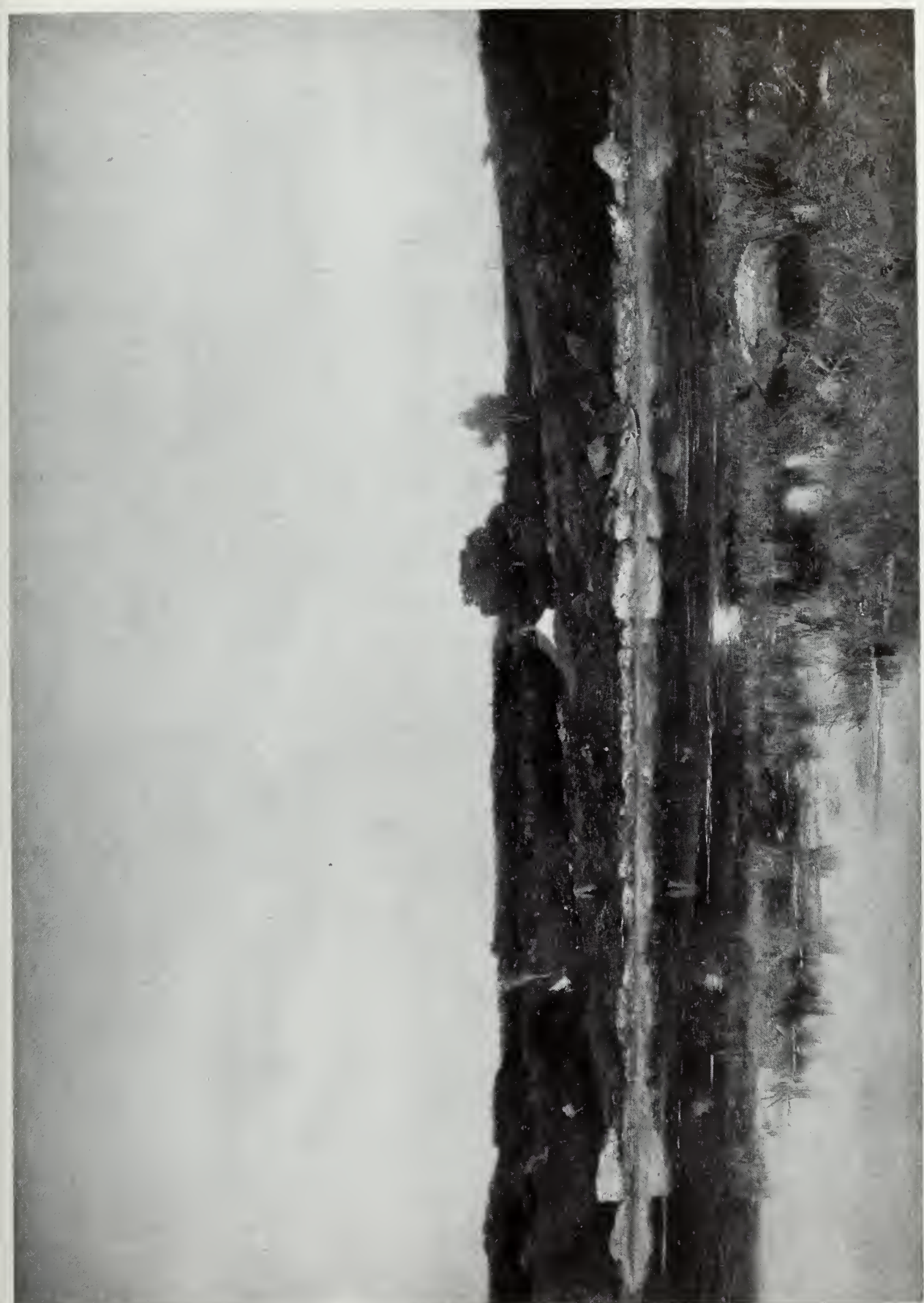
NEAR ANNISQUAM

Height, 23½ inches; length, 35½ inches

AN inlet puts in from the left of the picture, its farther shore bordered by small, reddish-gray rocks, and the nearer foreground revealing coarse marsh grass, while the water itself reflects in part the emerald-green of the verdant and wooded upland shore, and, in sharp contrast, the clear robin's-egg-blue of the sky, with mauve-tinted clouds. The white gables of farmhouses, with red brick chimneys sending up smoke, are seen over the slopes of low hills and amongst thickly-clustered trees.

Signed at the lower right, WM. L. PICKNELL.

From the S. P. Avery, Jr., Collection, New York.





No. 148

CONSTANT TROYON

FRENCH 1810—1865

4450 52

ÉTUDE DE BŒUF

Height, 18 inches; length, 22 inches

A MOTTLED red-and-white cow is standing in full sunlight near the door of a thatched building. She is in profile, facing the right, and beyond the corner of the building is the dark mass of a forest and a gray sky above the tree-tops.

Stamped at the lower right, VENTE TROYON.

Purchased from Durand-Ruel, Paris, 1896.

From the J. W. Kauffman Collection, New York, 1905.



No. 149

JEAN FRANÇOIS MILLET

FRENCH 1814—1875

THE SURPRISED BATHER

Height, 7 inches; length, 9 inches

A HALF-CROUCHING nude woman is seen forcing her way through a tangle of tall reeds, in the shelter of which she has apparently been bathing in fancied security from observation. The flesh is strongly accented in light and shade and is solidly relieved against a deep shadow in the masses of gray-green.

Signed at the lower right, J. F. MILLET.

From the David C. Lyall Collection, New York, 1903.

No. 150

LANDSCAPE

BY

CHARLES FRANÇOIS DAUBIGNY



No. 150

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

LANDSCAPE

Height, 8 $\frac{1}{4}$ inches; length, 14 $\frac{1}{4}$ inches

THE motive for this canvas was found in the region where the artist painted so many of his successful pictures. A wide river flows from the left diagonally across the picture, and in the middle distance makes a turn, where it is crossed by a stone bridge with three arches. In the right foreground, a grassy bank, crowned by a clump of small trees, slopes down to the water's edge, where two boats are moored to the shore. Across the river is a wooded hillside with here and there tall, stately poplars. The sun has disappeared below the horizon, and in the lower part of the sky is a warm sunset glow, which is reflected in the quiet surface of the river.

Signed at the lower right, DAUBIGNY.

From the Edward M. Knox Collection, New York, 1906.

3250 50
No. 151

JULES DUPRÉ

FRENCH 1812—1889

WATERING THE COWS

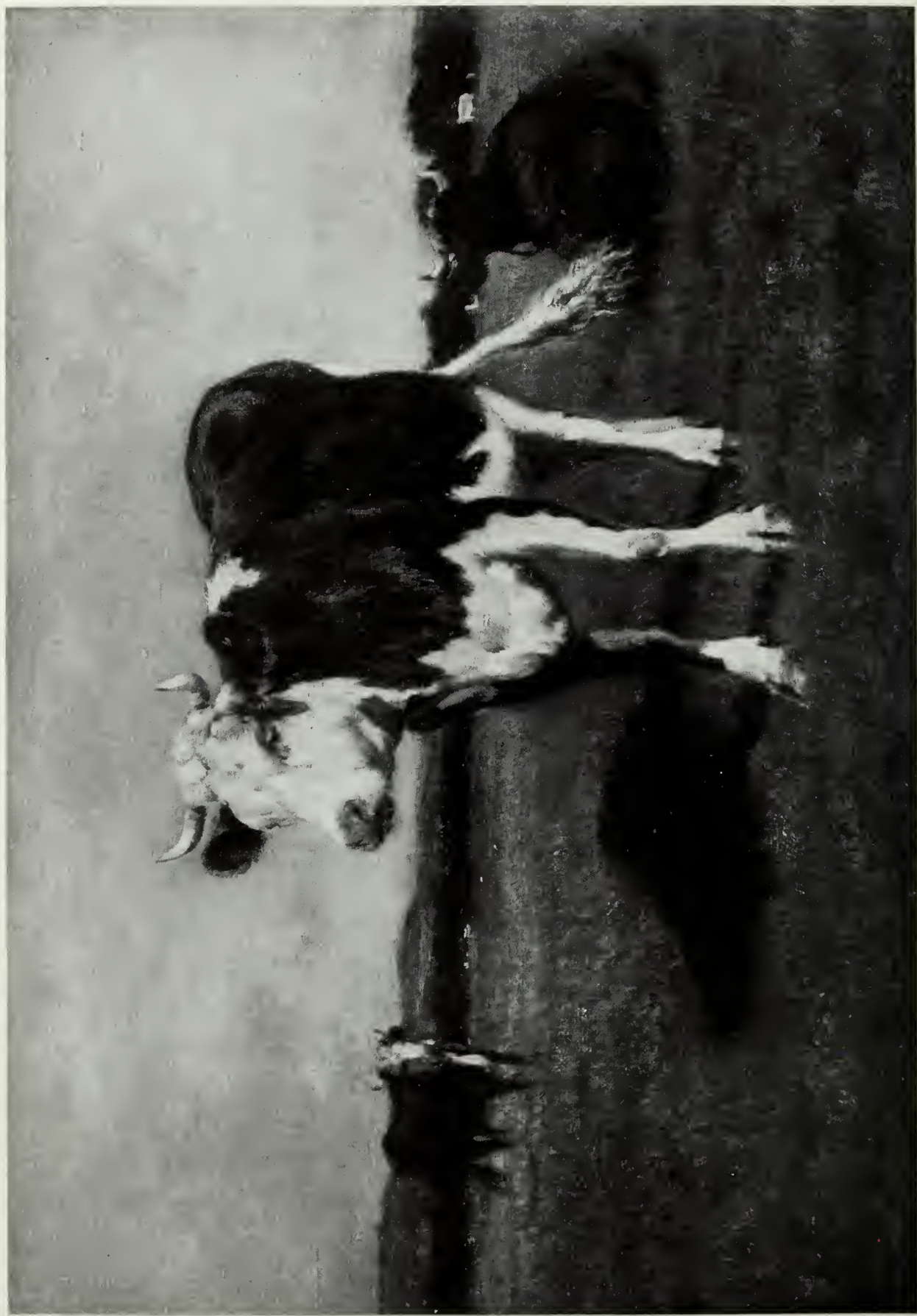
Height, 12 inches; length, 19 $\frac{1}{4}$ inches

ON the far side of a strip of water a brown and a white cow are drinking, while another cow, driven by a man, appears behind them on the brink of the bank. To the left is a clump of dark-shadowed trees, with a glow of light on one of the trunks. Beyond a stretch of meadow appears the white end of a cottage among trees, and some farm buildings with brown roofs show to the right. The primrose and gray-blue sky is streaked with a delicate rose.

Signed at the lower left, J. DUPRÉ.

From the Boussod, Valadon & Co. Collection, New York, 1902.





No. 152

ÉMILE VAN MARCKE

FRENCH 1827—1890

IN THE MEADOW

Height, 16½ inches; length, 22 inches

A GREEN meadow, sunny and level, is bounded in the distance by close-growing trees and low hills. In the center of the foreground a red cow with a white face and spots ambles leisurely toward the spectator, casting a strong shadow on the grass. Another white-faced cow stands at a distance looking toward her, and a red cow with her back this way is lying down behind the first one. Other cattle and buildings are suggested in the distance.

Signed at the lower right, EM. VAN MARCKE.

From the S. P. Avery, Jr., Collection, New York.

1250 50.

No. 153

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796--1875

*LE MATIN SOUS LES ARBRES (ÉTUDE D'APRÈS
NATURE FAITE AUX ENVIRONS D'ISIGNY)*

Height, 21 $\frac{1}{4}$ inches; width, 16 inches

WISPY trees with slender, scrawny trunks, shoot their feathery branches high into the air, to reach the sunshine over heavy growths of vines and shorter trees that embower a terrace overlooking a lower landscape. In the shadows of the green-screened balcony a woman and a child, seated on one of its benches, are conversing as they look out over the sunlit view beyond them.

Stamped at the lower right, VENTE COROT.

From the Corot Sale.

Collection Henri Hecht, Paris, Catalogue No. 3.

Photographed by Robaut for reproduction in "L'Art," 1883.

*Recorded in "L'Œuvre de Corot," by Alfred Robaut and Étienne
Moreau-Nélaton, No. 846, Volume II.*

From the S. P. Avery, Jr., Collection, New York.





No. 154-

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1807—1876

VENUS AND CUPID

Height, 25½ inches; width, 18 inches

ON a bank spread with white drapery, a woman, nude and with red hair, sits with her back to us, turning her body slightly towards the left, and her face so that it is seen in profile. Leaning over her and kissing her forehead is another woman, also with red hair, in white soft drapery. A winged Love is offering a bunch of crimson flowers. The background is of foliage, through which appears a dull-gray sky.

This picture is a careful study of the form, draped and undraped, and of the harmony of flesh tones, made by the artist and kept in his studio as a model for the figures that he habitually introduced into his pictures.

Stamped at the lower right, VENTE DIAZ.

From the Boussod, Valadon & Co. Collection, New York, 1902.

1750-50

No. 155

ÉMILE VAN MARCKE

FRENCH 1827—1890

COW IN PASTURE

Height, 20½ inches; length, 26½ inches

ONE of the massive cattle which Van Marcke so much enjoyed painting, and studied so earnestly, is here shown boldly in the foreground, in a broad, flat, green field. The tone of its red coat so deepens toward the shoulder and neck as to seem almost black, and the white forehead gives a note which is repeated on the flank, underbody and ankles, and the lower half of the heavy tail, which is swung out from the body, is white also. The animal is walking slowly across the picture toward the right, head down as though for grazing but with eyes raised to look keenly at the spectator. The sky is gray, with white clouds lightening it in places.

Signed at the lower left, EM. VAN MARCKE.

Purchased from the estate of the late George Crocker, New York.







No. 156

CHARLES ÉMILE JACQUE

FRENCH 1813—1894

HOMEWARD BOUND—MOONLIGHT

Height, 28 inches; length, 40 inches

ON the edge of a hill which slopes down from left to right of the picture is a moving flock of sheep, out from and above which rises the figure of the shepherd. From the waist up it looms dark against the grayer darkness of the sky. To the right, hanging low above the earth, is a three-quarters moon, which spreads its luminosity through that portion of the sky, and lights with a great diversity of paler reflections the heads and backs of the sheep.

Signed at the lower left, CH. JACQUE.

From the Thomas E. Waggaman Collection, New York, 1905.

85050
No. 157

FREDERIC S. CHURCH, N.A.

AMERICAN 1842—

ST. CECILIA

Height, 27 inches; length, 30 inches

ONE of Mr. Church's most celebrated pictures. The graceful, youthful figure of the saint is depicted seated on a bench before an organ, with two angels listening with wrapt attention to her divine music. A background of dark-green foliage and a distant glimpse of sky at night effectively relieve the heads and figures of the three personages. The head of St. Cecilia, seen in profile, is refined in type and in expression.

*Signed at the lower right, COPYRIGHT, 1898, BY F. S. CHURCH.
From the William T. Evans Collection, New York, 1900.*





No. 158

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

AN AUTUMN LANDSCAPE

Height, 24 inches; length, 33 inches.

AN open space in the woods is pictured on a still autumn day, with a fine detached group of slender trees in the left foreground, all of which are in shadow. Farther away, broad and gently sloping hillsides, declining from the wooded land at the right of the composition, are bathed in sunlight. The nearer foreground, within the shadow, is a cleared and almost level stretch of land, with the coarse herbage of a woodland's edge. The sky, almost filled with white clouds, shows a patch of blue near the top. This is an important work by Mr. Murphy.

Signed at the lower left, J. FRANCIS MURPHY, '99.

From the William T. Evans Collection, New York, 1900.

4200

No. 159

GEORGE INNESS, N.A.

AMERICAN 1825—1894

THE VISTA

Height, 32½ inches; length, 49 inches

3.00-
AN open woodland spreads across the scene. A few trees of sturdy trunk grow in odd places, singly or in huddled groups, but for the most part the trees are spare—their trunks slender—and wavering in their growth, and they have woven an intricate tracery of reticulations against the green foliage and pearly sky of the background. Through this woodland glade the vista extends to an open sunlit field bounded by a deeper wood in the farther background. Browsing in the shade and sun are red and black cows, and felled timber is seen at various points.

Signed at the lower right center, G. INNESS, 1870.

Purchased from M. Knoedler & Co., New York.





No. 160

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

AUTUMN IN THE ADIRONDACKS

Height, 22 inches; length, 40 inches

A RED glow is over the land, as of sunset combined with the cardinal robes of the Autumn forests. High and rounded foothills of the mountains, seamed with steep ravines, fill the right foreground and rise high against a sky spread with tenuous white clouds. About the bases of the hills, at the left, winds a river that in the middle distance loses itself among the highlands and lowlands, bordered at the extreme left, where the shore is low, by more of the sun- and frost-kissed trees and bushes, which throughout make the landscape brilliant.

Signed at the lower right, H. D. MARTIN, 1871.

22050
No. 161

HENRY W. RANGER, N. A.

AMERICAN 1858—

OLD MILL, NEW HOPE

Height, 28 inches; length, 36 inches

THE mill—stone and plaster below, with a high, red-gabled upper part—stands at the left of the picture, the sunlight falling upon its old red boards and yellow plaster, in a small grove of tall trees, their foliage partly green but generously tinged with the hues of early Autumn. The season also shows in the yellowed fields visible beyond the trees, across the stream that gives the mill its life, which flows but partly seen across the landscape at the border of the grove. A red out-building is located on its hither bank, and at the farther edge of the water figures appear seated in the grass.

Signed at the lower left, H. W. RANGER, 1909.

Purchased from William Macbeth, New York.





No. 162

GEORGE INNESS, N.A.

AMERICAN 1825—1894

6500 50

THE HUDSON VALLEY

Height, 29½ inches; length, 44½ inches

HERE is a vast panorama of the impressive scenery to be viewed from various heights above the "American Rhine." In the immediate foreground the spectator looks over the edge of a green ridge, strewn with dead branches and sustaining low bushes and a few tall trees, past some houses whose roofs only are visible as they nestle below the crest, and abroad over a wide and far-extending valley, whither the eye roams to distant, hazy and obscure mountains. Crossing the picture is indicated rather than seen the line of the river chasm, seaming the green expanse, its water, far below, visible in dashes here and yonder. In broad clearings near-by, white farmhouses gleam amid small green groves or orchards. Far away, villages are seen, and the smoke of home fires and of industry rises in picturesque columns into the still atmosphere. The sun in a light sky is obscured by heavy, grayish-yellow clouds that fill a large part of the visible heavens. Near the trees of the foreground is a man with a staff or gun over his shoulder. A picture of magnificent distances.

Signed at the lower left, G. INNESS, 1870.

Purchased from M. Knoedler & Co., New York.

No. 163

CONSTANT TROYON

FRENCH 1810—1865

CATTLE AT REST

Height, 18 inches; length, 21½ inches

IN the foreground of a level pasture rests a group of cattle, surprised in their ruminations by a black sheep-dog. He is looking up at a black cow, whose head has a tuft of white between the horns, who is gazing down at him from over the back of a white cow with a red head and red spots on back and sides, who is lying down facing to the right. Seen above her broad back, on the left, stands a brownish-black bull calf, with a light patch on the hind leg. Overhead is an expanse of grayish-white sky, broken by a space of pale blue high up on the left.

*Signed at the lower left, C. TROYON; and bears seal, VENTE TROYON.
From the Thomas E. Waggaman Collection, New York, 1905.*





No. 164

3655

JULES DUPRÉ

FRENCH 1812—1889

LONE FISHERMAN

Height, 17½ inches; length, 21½ inches

A WONDROUS sky of billowy clouds within a turquoise dome. A sparkling sylvan stream of gentle current gives back to the eye the celestial white and gray and blue. Tall trees, remnants of a forest, arise in a group on the right, against the brilliant sky, and overleaning the river. Near them, seated on the green bank, the lone fisher holds his crooked pole—cut from a branch—patiently out over the water. Flowers blossom on the river banks, and touches of Autumn color appear high in the trees.

Signed at the lower right, JULES DUPRÉ.

From Edward Remenji, the violinist.

No. 165

THÉODORE ROUSSEAU

FRENCH 1812—1867

A PLAIN IN BERRI—SUNSET

Height, 15½ inches; length, 24½ inches

THERE is an almost tragic intensity in this picture. The plain stretches before us, gloomy in late afternoon shade and the shadows of many heavy black clouds, through which one can discern a woman in a white cap standing beside a seated man, and pools of water in the hollows, showing faintly brown. The awe and desolation are enforced by the scanty contrast of a few meager trees that break the level of the horizon, which is slashed with a long scar of flaring white. The sky above is mottled with blackish-drab clouds scudding across the gray vault. The ground shadows, notwithstanding their depth, are extraordinarily penetrable, and the sky is marvelously modeled with substantiality of cloud, endless distance, and the mysterious pervasiveness of fading light. The picture represents the master in one of his grandest moods, profoundly observant, terribly sincere, rendering a phase of nature that is austere and inaccessible.

Signed at the lower left, TH. ROUSSEAU.

From the Collection of M. Ehrler, Paris, who bought it in 1872 from the French expert, M. Georges Petit.

The American Art Association Sale, New York, 1892.

From the Mrs. S. D. Warren Collection, New York, 1903.





No. 166

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

MORNING ON THE MARNE

Height, 15 inches; length, 26½ inches

AN early morning scene along the bank of one of Daubigny's beloved rivers. The sun has scarcely risen and the mists of night still brood over the low-lying meadows, lending a pearly quality to the atmosphere and blending distant objects into a vague mass of form and color. Upon the right the river bank slopes sharply upward, and the summit is occupied by a low, rambling farmhouse, with outbuildings, shaded by several trees. The plaster walls and a red roof make an agreeable contrast with the green of the foliage, and a brilliant note is added to the composition as an errant sunray strikes one corner of the building, making it flash into pure white. By the water's edge a number of women are washing clothes; another figure is seen in one of the boats which are moored close by, and a woman is carrying a jar of water to the house. The sky is covered with masses of white cloud, through which appear a few patches of blue, and the still surface of the water reflects the varying aspects of the heavens and the deep green of the trees.

Signed on the lower right, DAUBIGNY, 1864.

From M. Knoedler & Co., New York, 1906.

From the James A. Garland Collection, New York, 1909.

2500 50
No. 167

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

ON THE BANKS OF THE RIVER

Height, 19 inches; length, 28 $\frac{1}{4}$ inches

ON the right is a row of large willow trees extending into the perspective, completely hiding the sky and rising out of the top of the picture. On the left, extending from the foreground diagonally to the remote distance, is a broad placid river reflecting the soft tones of the sky. In the middle distance is a grassy slope with various buildings, and farther away a range of hills forms the horizon. Among the reeds and rushes in the shallow water near the bank in the foreground is a skiff with two figures, one of them erect and pushing an oar.

Signed at the lower right, COROT, 1874.

Collection Humbert, Paris, 1902. Catalogue No. 12.

Collection MM. Boussod, Valadon & Co., Paris, 1902.

From the Edward M. Knox Collection, New York, 1906.





No. 168

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1807—1876

LANDSCAPE

5300-2

Height, 22 inches; length, 29 inches

THE spectator stands just below the crest of an eminence in a French forest, looking straight up a narrow footway between boulders and low trees and brush, to the western sky full of light rolling clouds—with darkening and dusty gray clouds higher overhead. Down the path comes a peasant woman in a light-colored waist and red cap, carrying on her back a heavy load, her upper figure silhouetted against the sky. All about, the rocks and the trees and bushes, in the dry colors of Fall, are in the half-light of departing day—save where they cluster thickest and throw their bases into shadows deep.

Signed at the lower left, N. DIAZ, '67.

Purchased from S. P. Avery, Jr., New York.

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

ORPHEUS AND EURYDICE

Height, 43 inches; length, 53 inches

75250 50-

ORPHEUS is represented holding the hand of his wife, and hurrying a little in advance, with gaze averted from her and fixed upon the lyre which he holds up before him, as if relying on its magic influence. Their figures are on the right of the composition, between a large tree with ivy on its trunk and a group of saplings, the foliage meeting above the figures in a feathery arch. Already the clear air of the upper world begins to enfold them; they have passed the Styx, which glides across the scene, on whose farther bank a chill and misty atmosphere renders indistinct a grove and the Shades which haunt it. One can distinguish a figure drooping upon the shoulders of another, three moving languidly side by side, and others lying on the ground, or standing in the underbrush still deeper in the penumbra.

Signed at the lower left, COROT.

When this painting was first shown, in the Salon of 1861—No. 695 of the catalogue—two trees appeared between Orpheus and his wife. After the Salon Corot repainted parts of the canvas, changing the principal figures and taking out the trees which in the first form of the picture separated Orpheus from Eurydice. Photographs of the picture in both states appear, with an account of the repainting or retouching, in Robaut & Moreau-Nélaton's history of the life and work of Corot, No. 1622, Vol. III, pp. 132, 133.

*Exhibited at l'Ecole des Beaux-Arts, Paris, 1875.**Collection M. J. Saulnier, Paris, 1875.**Exhibited among the "Masters of the Century," Paris, 1886.**Sale M. J. Saulnier, Paris, 1886.**Collection Arnold & Tripp, 1886.**Collection Mrs. Susan D. Warren, New York, 1903.*



(See following page)

Illustrations reproduced from
“L'ŒUVRE DE COROT”

By

ALFRED ROBAUT AND ÉTIENNE MOREAU-NÉLATON, PARIS, 1905



“ORPHEUS AND EURYDICE,” BY COROT, AS IT APPEARED IN THE
SALON OF 1861 (No. 695 OF THE CATALOGUE)



“ORPHEUS AND EURYDICE” AS COROT ALTERED IT AFTER ITS
EXHIBITION IN THE SALON OF 1861

(See note to description of No. 169)

No. 170

WALLACHIAN HORSEMEN

BY

ADOLF SCHREYER



No. 170

ADOLF SCHREYER

GERMAN 1828—1899

WALLACHIAN HORSEMEN

Height, 34 inches; length, 60 inches

A PACK train has just passed a stream, an edge of which is seen in the foreground, and is making its heavy way across a wild and snow-laden plain. The last four horses of the train, just clambering out of the shallow water, are shown side by side across the picture, with an attendant walking beside the one at the left. They are hard upon the heels of their leaders, which are seen with packs or with riders just ahead, while still others of the force are indicated struggling through the steep field in the distance. The whole is seen under a dark, unfriendly sky.

Signed at the lower left, AD. SCHREYER.

Purchased by the late George Crocker from Jules Oehme, New York.

Purchased by Mr. McMillin from the estate of the late George Crocker.

2850 50.

No. 171

GEORGE INNESS, N.A.

AMERICAN 1825—1894

TENAFLY—AUTUMN

Height, 31 inches; length, 46 inches

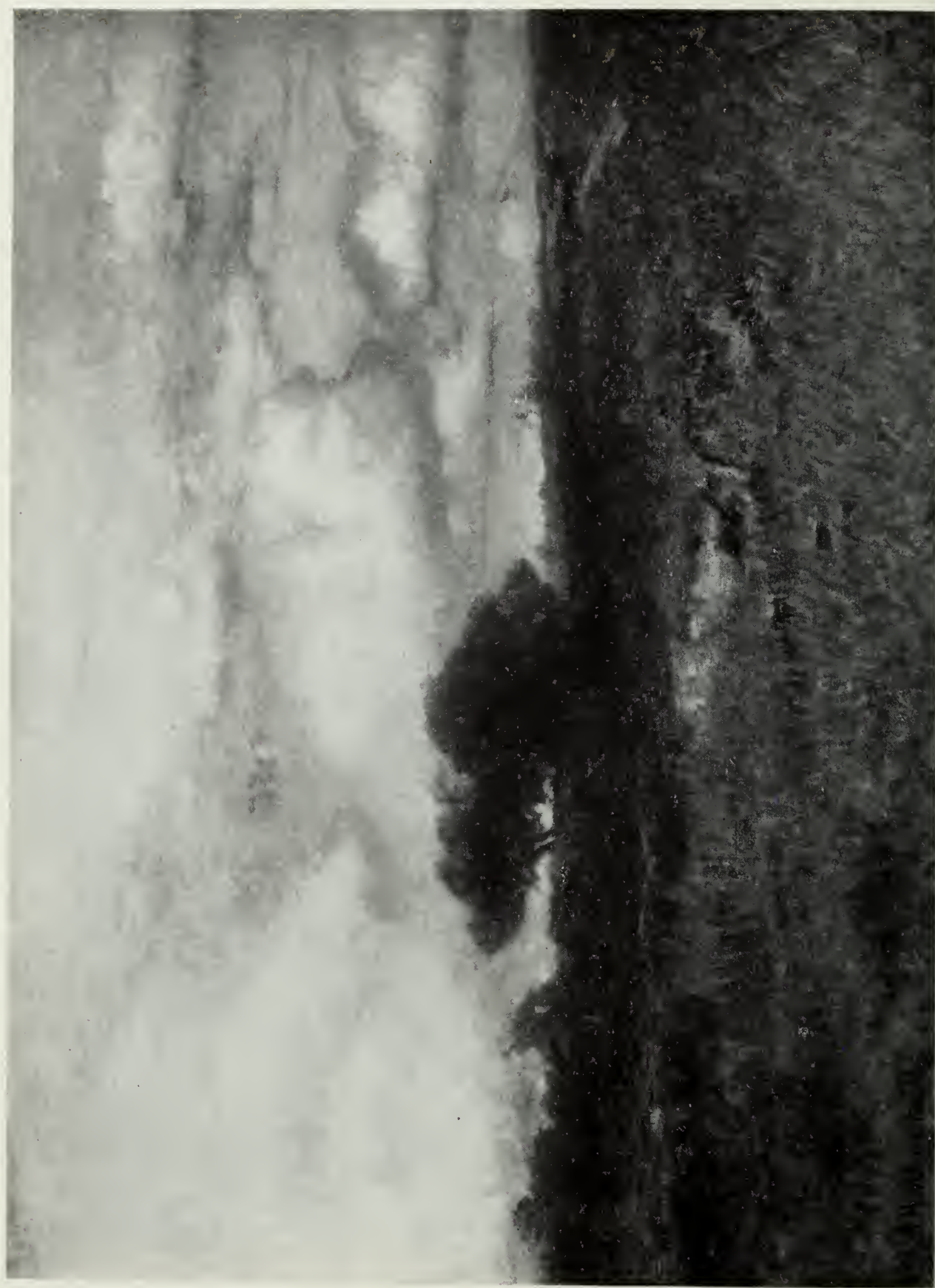
A GOLDEN and colorful Autumn landscape, rich in foliage and in verdure, appears under a strong and varied sky. The foreground—a green field—is in the slight shadow of a passing cloud, the shadow ceasing in the middle distance, where the sunlight falls broadly upon a farmer who is crossing the field. He is seen before a thick group of luxuriant trees all in the sunshine, their foliage green, red, brown and yellow, about whose bases shadow and sunlight play, separating this main, central group from thriving masses of brush at the left—where the smoke of a cottage curls skyward—and a dense wood of yellow trees at the right; all on more distant planes. The rare sky, amidst dark, slate-colored and lighter, grayish clouds, discloses a patch of rich turquoise, and along a far distant horizon a stretch of deep indigo.

Signed at the lower right, G. INNESS, 1894.

Purchased from George Inness by Thomas B. Clarke, New York.

Purchased by Mr. McMillin from William Macbeth, New York.





No. 172

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

1955 50
100

PASSING CLOUDS

Height, 40 inches; length, 50 inches

THE simple motive of this picture, simple as its title, is the simplicity of pictorial eloquence. Direct in its appeal, the painting brings the boundless outdoors close within the vision of the beholder, putting him in intimacy with the celestial and terrestrial panorama. The flooded sky is billowing with gray-white clouds in robust masses, while feathery expansions of the tenuous vapor are tinted in mauve and rose as they course before the mottled turquoise of the distant ether. The landscape below is silent, wild and free—no man has fenced it in or harrowed it—a colorful moorland crossed by a line of low-branching trees beyond a pond, which reflects the azure of the unseen zenith and the edges of the white clouds, and the wandering shadows of its humble shores.

Signed at the lower left, A. H. WYANT.

From the Collection of Judge Horace Russell, who purchased the picture from Mrs. A. H. Wyant.

Purchased by Mr. McMillin from George H. Ainslie, New York.

No. 173

GEORGE INNESS, N.A.

AMERICAN 1825—1894

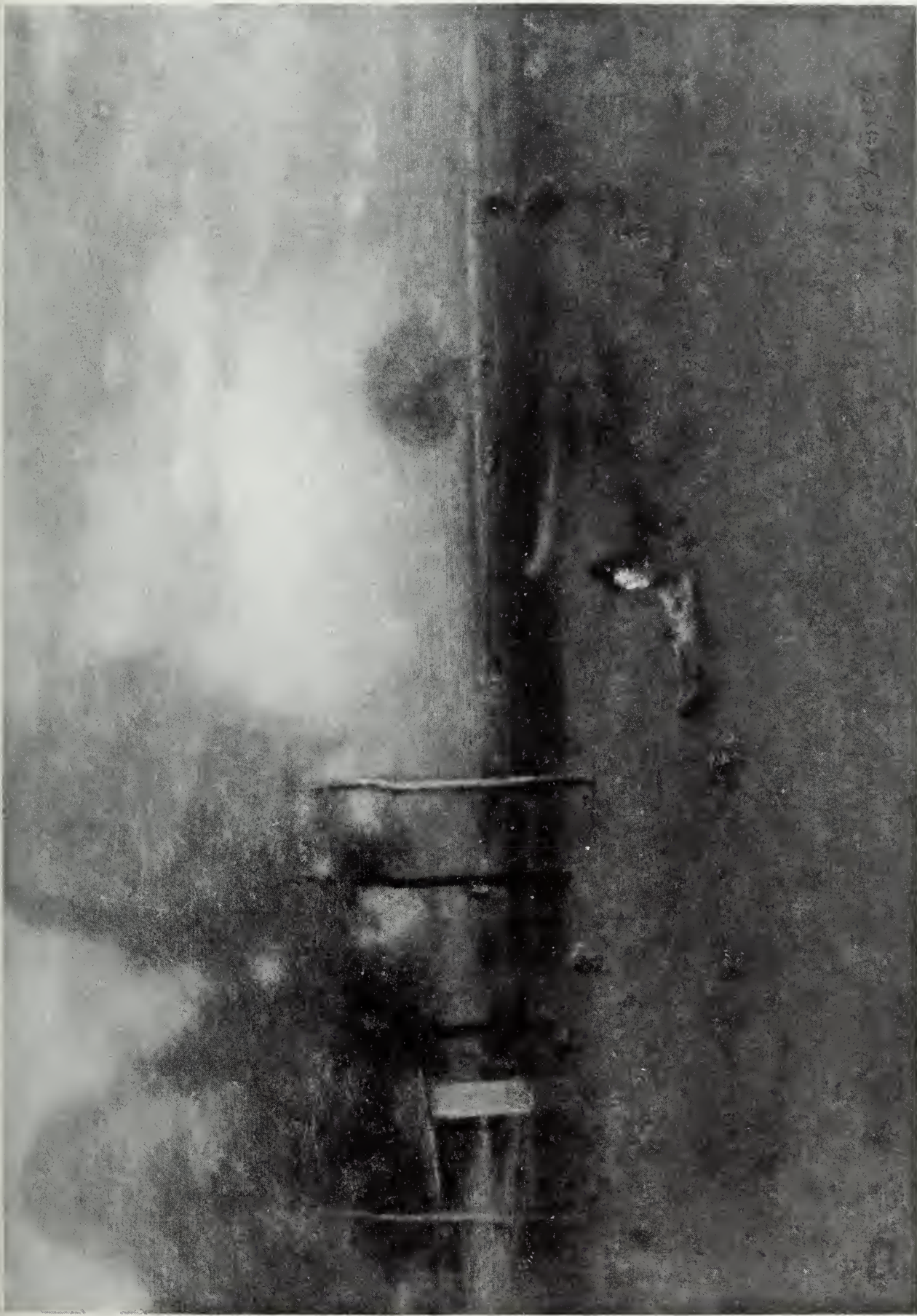
INDIAN SUMMER, 1894

Height, 30 inches; length, 42 inches

It is one of the quiet, still, Fall days, of the delightful season when a genial warmth has returned to earth after a period of frost has colored the foliage. An air of peace pervades the country landscape. Tenuous cloud patches hang motionless in a sky varying in tone from green to blue. It is late in the afternoon and some of them are yellowed in reflected light. The spectator is among fields which are partly green, partly tinged with brown where the herbage has felt the season's touch. At the left a group of young trees add their color to the picture, one a faded yellow-brown, one gorgeous in a mantle of solid red.

Signed at the lower right, G. INNESS, 1894.

Purchased from Mr. Inness by the congregation of the Central Church, Chicago, for presentation to their pastor, the Reverend Doctor Newell Dwight Hillis, on resigning his charge to become pastor of the Plymouth Church, Brooklyn, New York.





No. 174

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

END OF SUMMER

Height, 30 inches; length, 40 inches

It is a still, Summer day in a goodly country, far from homes of men or occupation of the fields. The landscape is wild, peaceful and inviting. One looks up a shaded depression—hardly a ravine—carpeted with green grass, to a pond in the middle distance, and on to vague and sunny hillsides and a sky of fleecy clouds. At the left a gray, dead tree projects its helpless arms skyward at the head of a line of living trees, and at the right a higher bit of ground is shaded by the tall and flourishing trees of an open grove. The whole landscape is green, but the brown touches amongst the herbage and in the interiors of the trees convey their message of the passing of the season.

Signed at the lower right, MINOR.

From the Robert C. Minor Collection, New York, 1905.

Reproduced in the "Twelve American Masterpieces," and exhibited at the World's Fair at St. Louis.

No. 175

JULIAN RIX

AMERICAN 1851—1903

1900/20
LANDSCAPE

Height, 40 inches; width, 27½ inches

A BLUE and limpid brook cuts the foreground, struggling through a rough lowland lot to which a hill descends from the left. Between scattered trees on the slope and in the brook lot the eye picks up a group of farm buildings in the distance. The brook in the foreground passes around the base of a silver birch, whose foliage has turned to a red-brown above, and the reds and browns and yellows of the leaves of the many trees are melted in the distance by the sunshine into a golden glow.

Signed at the lower right, JULIAN RIX, '98.

Purchased from S. P. Avery, Jr., New York.





No. 176

SPENCER FULLER

AMERICAN

WINTER, DEERFIELD, MASSACHUSETTS

Height, 26 inches; length, 44 inches

A WINDING and deserted road through sparse woods makes a sinuous trail through the center of the composition, leading from the foreground to low and far distant hills. The snow, which has sifted among the trees and underbrush of the forest, covers the road lightly and has been marked by a straggling wagon track. The woods are brown where they are not bare, except where here and there an evergreen stands. The sky is a whitish-blue, and cold, and there is a suggestion of snow in the air.

Signed at the lower right, S. F.

From Macbeth Gallery Exhibition, New York, 1911.



No. 177

CHAUNCEY FOSTER RYDER

AMERICAN 1868—

THE MAKER OF MAGIC

Height, 42 inches; width, 32 inches

THE tall, slender trunks of a forest of close-growing pine trees form with the misty percolations of light between them the background of a theater of magic. In front of them, in an open space carpeted with the brown pine needles and where a few scattered trees reveal one or two of their lower green branches only, a lone Indian has seated himself in the center of a circle of stones. Various implements are before him and he faces with incantations a blue jar, from which steam is curling high, that he has placed on a square blanket outside his charmed circle.

Signed at the lower left, CHAUNCEY F. RYDER.

From Macbeth Galleries Exhibition, New York, 1911.

No. 178

MISTY MOONLIGHT NIGHT

BY

BEN FOSTER



No. 178

BEN FOSTER, N.A.

AMERICAN

Contemporary

MISTY MOONLIGHT NIGHT

Height, 36 inches; length, 42 inches

THE moon, with a large and luminous ring around it, looks down from a mottled sky over a broad valley. A dense bank of the vapor which has settled into the central, deeper depressions of the valley, below the eye, shines with a pale sheen in the lunar radiance. On the farther side, rounded hill-tops rise against the sky, and the lower plateau on the nearer side is dotted with trees which make dark shadows in the relatively strong light. The distance is dimly luminous in a gray, evening mist. A view from West Cornwell, Conn., over the valley of the Hollenbeck river.

Signed at the lower left, BEN FOSTER.

*From the Winter Exhibition of the National Academy of Design, 1906,
where the Carnegie Prize was awarded it.*

No. 179

GEORGE INNESS, N.A.

AMERICAN 1825—1894

2100 50.
MOONRISE, MONTCLAIR, 1892

Height, 30 inches; length, 45 inches

THE full moon is already well above the horizon, seen in a strong blue sky overcast elsewhere with brownish-purple clouds. Its effulgence over a broad plain below gives to the plain an appearance, in the mellow golden light, not unlike a harvest field irregularly reaped. At the left the tall gable of a house is visible amid trees, and through the windows comes the warm red glow of lamplight.

Signed at the lower right, G. INNESS.

Purchased from Silas S. Dustin, who obtained the painting from the Inness family.





No. 180

FREDERICK BALLARD WILLIAMS, A.N.A.

AMERICAN 1872—

THE SENTINEL, PAULET, VERMONT

Height, 30 inches; length, 45 inches

THE rough, unhandsome, but imposing peak rises solitary and alone above wide-spreading wastes of gray and purple rock, which overtop masses of deep green trees of the middle distance. The foreground is a picturesque, uneven field of wild and varied greens, with occasional sparse trees springing from its stony soil.

Signed at the lower right, FRED'K BALLARD WILLIAMS, '10.

From Macbeth Galleries Exhibition, New York, 1911.

No. 181

THOMAS MORAN, N.A.

AMERICAN 1837—

DREAM OF THE ORIENT

Height, 33 inches; length, 50 inches

3900 52
A GROUP of splendid boats and barges with a castellated city rising from the sea behind them. On the left other high palace walls, with towers, and on the right a donjon in the distance, and near it ships and gondolas. The water reflects on its mirror-like surface all the beautiful colors of the sails and buildings, and the whole composition is wrapped in a mist which scarcely dims the splendor of its wondrous color but rather diffuses it magically. This picture is highly imaginative in conception, and very decorative in color—"a Turner from an American brush," as it has, not without justice, been called.

Signed at the lower left, T. MORAN.

Exhibited at the Centennial Exhibition, Philadelphia, 1876.

From the William T. Evans Collection, New York, 1900.





No. 182

GEORGE INNESS, N.A.

AMERICAN 1825—1894

AFTERNOON

Height, 38 inches; length, 50 inches

AN Autumn afternoon in a rolling country with many irregular peaked hills, and freely wooded. The light of the afternoon sun falls from the right in full brilliance upon a large oak tree and a broad country road on which a young woman riding horseback is seen in front of a red barn, while an old woman in a red jacket is driving a red cow and a brown one and some sheep across the foreground toward it. In the middle distance a stream spreads out along a line of trees which border it, separating it from the road, and all around in distant hillside fields sheep and cattle are grazing in the sun, and abundant trees, detached, vary the grassy slopes with their ample shade.

Signed at the lower right, G. INNESS, 1846.

The artist's first exhibition picture.

Exhibited at the American Art Union, New York, 1846.

No. 183

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

EARLY MORNING

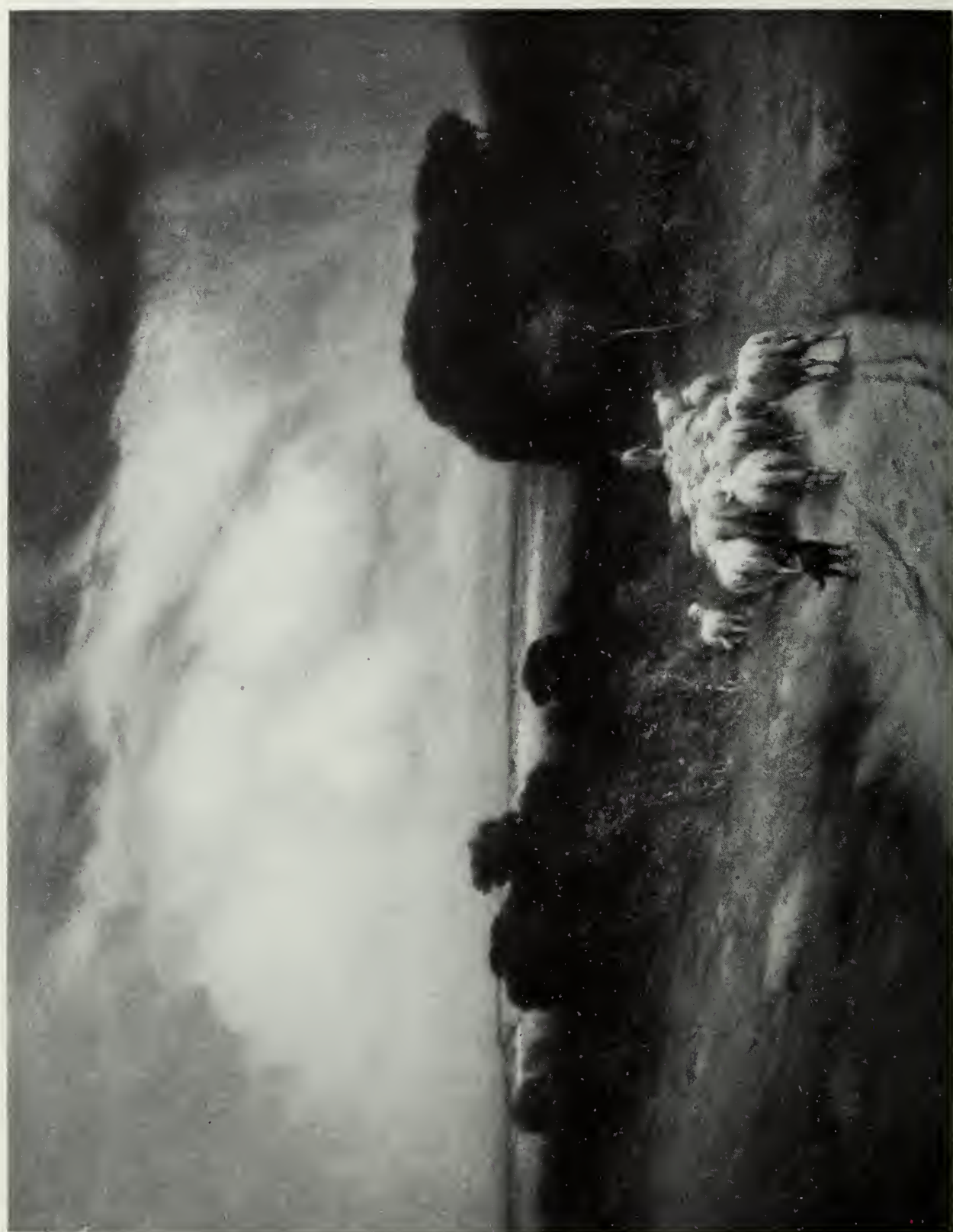
Height, 37 inches; length, 50 inches

THIS composition represents a phase of nature difficult to realize, for the effect is most ephemeral, and its fleeting qualities are only caught by a profound student. A clearing in a woodland carries the spectator's eye over a long stretch of distance, dotted here and there by tree forms mistily made out in the nebulous light of approaching day. A large tree at the right center rises in sturdy dignity, and branches out at the top of the composition. All is kept quiet and subdued, in tones of rich color, and the sky is indicated with a knowledge born of much observation. A red sun struggles out of the clouds. There is a feeling of solemnity, of the hush preceding the activity of full daylight.

Signed at the lower right, A. H. WYANT.

From the Thomas B. Clarke Collection, New York, 1899.





No. 184

CARLETON WIGGINS, N.A.

AMERICAN 1848—

AFTER WIND, RAIN

Height, 40 inches; length, 50 inches

A FLOCK of sheep, with the shepherd ahead of them and the dog bringing up the rear, is seen going along a road which leads from the foreground through a valley of the middle distance, where clumps of trees form central shadows in the landscape. Beyond, a plain is bathed in sunlight. The sky shows great storm-clouds coming across the picture from the right and patches of blue in some portions. The effect depicted is one where the wind before the storm has massed the gray clouds in the sky; and the rain, following after, is beginning to pour in the distance.

Signed at the lower left, CARLETON WIGGINS (COPYRIGHT).

From the William T. Evans Collection, New York, 1900.

No. 185

ALBERT LOREY GROLL, N.A.

AMERICAN 1866—

THE GOLDEN CLOUDS

Height, 39½ inches; length, 50½ inches

RED sandbanks gleam far across an arm of the sea and a broad foreground of brown, sandy shore, picked out here and there with bunches of sedge or other hardy green vegetation. Golden and mauve-touched clouds hang low in a brilliantly chromatic sky, which, above an auroral burst of flame flashes at the horizon, passes from a vivid emerald-green to cobalt- or sapphire-blue.

Signed at the lower left, A. L. GROLL.

From the Spring Exhibition of the National Academy of Design, 1911.





No. 186

THOMAS MORAN, N.A.

AMERICAN 1837—

VIEW OF WINDSOR CASTLE

Height, 40 inches; length, 72 inches

THE castle, with its prominent features of Cæsar's tower and St. George's chapel, rises in the distance against the sky. It has been viewed from a point near that which Turner selected, in the meadows adjoining a little tributary that flows into the Thames. In the foreground is a stretch of grass bordering upon the stream, which runs diagonally across the picture. Some children are playing on the bank and a man approaches with a dog.

Signed at the lower right, T. MORAN, 1863.

From the Thomas E. Waggaman Collection, New York, 1905.

No. 187

WILLIAM KEITH

AMERICAN 1839—1911

LANDSCAPE

Height, 48 inches; length, 70 inches

1650 2/

A BROAD sweep of seacoast is pictured under a clear, pale-blue Summer sky, with tenuous white clouds aloft and bands of gray ones toward the horizon. From the left the sea, blue and smooth, comes in, indenting the land in a series of broad crescents, and breaking gently in white wavelets on the beach, at the foot of tall sand cliffs. The spectator is high above, looking down to the shore over a grassy foreground and over the tops of a line of trees growing on a declivity of the middle ground. At the right and in the distance the misty outlines of a range of mountains bound the spacious view.

Signed at the lower left, W. KEITH, S. F. (San Francisco).

Purchased from the estate of the late George Crocker, New York.



FOURTH AND LAST EVENING'S SALE

THURSDAY, JANUARY 23RD, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.30 O'CLOCK

No. 188

CLAUDE LORRAINE

(Attributed)

FRENCH 1600—1682

ROMAN ARCHITECTURE

Height, 10 inches; length, 13 inches

A BROAD and solid stone archway in the course of a ruined wall spans a road which enters the foreground from a mountainous country without the wall, whose summits and valleys are seen through the arch as a frame. Under the arch a man in a red jacket approaches, afoot, driving a donkey which wears a red and black striped blanket. To the right, a tower with crenelated parapet stands in the ruined wall, and in its shadow are some low and partly wrecked buildings.

From the Dr. Charles Bernacki Collection, New York, 1896.

Under certain conditions an evanescent signature has been brought to light, indicating that this painting is by Claude Lorraine, the artist to whom it has been attributed.

No. 189

JOHN OPIE, R.A.

ENGLISH 1761—1807

SLEEPING GIRL

Height, 10 inches; width, 8 inches



THIS is a study of a young girl who, having gone to the spring with her jug for water, has seated herself on the turf and, resting her head on both arms supported upon a green bank, is quietly sleeping. A shaft of sunlight strikes the little figure, strongly accentuating the flesh and drapery, touching here and there the large tree trunks and the foliage in the background, and glinting

on the surface of a pool under the trees. Opie began to paint at the age of ten and sold portraits when he was sixteen. Peter Pindar called him the Cornish genius.

From the Edward M. Knox Collection, New York, 1906.



No. 190

JAMES STARK

ENGLISH 1794—1859

WINDSOR

Height, 8 $\frac{1}{4}$ inches; length, 11 inches

FROM the middle foreground a road winds across a pasture in which sheep are feeding under a grove of scattered trees in the middle distance and then disappears around a huge boulder. On a grassy bank under sturdy oaks in the right foreground sits a peasant with his dog, and on the left the vista extends across sunlit fields to a low hill in the distance. A few lofty cumuli float in the Summer sky.

From the Scott & Fowles Collection, New York, 1907.



No. 191

JOHN CONSTABLE, R.A.

ENGLISH 1776—1837

THE PASTURE NEAR THE CHURCH

Height, 6 $\frac{1}{8}$ inches; length, 9 $\frac{1}{4}$ inches

IN the foreground a number of sheep, watched by a peasant and his dog, are feeding in an open meadow bounded on the farther side by a mass of shrubs and trees, which surround a church and adjoining houses. A single sunlit cumulus cloud forms a strong accent in the sky, which is covered with gray storm-clouds.

From the Julius O. Frank Collection, New York, 1907.

No. 192

THOMAS GAINSBOROUGH, R.A.

ENGLISH 1727—1788

LANDSCAPE


Height, 14 inches; width, 11½ inches



ON a green bank at the left of the composition is seated a woman whose white kerchief catches the light, which strikes also upon a tree-trunk behind her. A man with his cap in his hand stands in front of her and beside him sits a third figure. Behind the group spreads a bush of yellowish-red foliage, backed by greenery. A dusty road, passing below

the bank on the right, glows warm in the sunlight. In the middle distance undulating meadows reach to a white cottage with brown roof, beyond which stretches a border of trees. Over the horizon lowers a big, slaty cloud, brightly white upon its upper surface, where it meets an opening of pale blue sky, which again is surmounted by a threatening mass. In its mellow tones and suggestion of gracious repose, the picture is a happy example of Gainsborough's way of studying nature through the medium of a tender, dreamy temperament.

From the Mrs. S. D. Warren Collection, New York, 1903.



No. 193

JAN JOSEFSZ VAN GOYEN

DUTCH 1596—1656

RIVER LANDSCAPE

(Panel)

Height, 11 $\frac{3}{4}$ inches; length, 15 inches

THE walls of an ancient fortified town, with the roofs and towers of its buildings rising above them, are seen on the left of the picture, following a river which bounds it on the right. In the distance a sail or two may be seen about a bend in the river, and nearer by some ancients are moving and conversing in and about some boats that lie at the water-side, while ashore, in the shade of a tree without the castle walls, are other figures.

From the Boussod, Valadon & Co. Collection, New York, 1902.



No. 194

DIRK STOOP

DUTCH 1610—1686

CAVALRY CHARGE

(Panel)

Height, 20 inches; length, 29½ inches

A FIERCE battle is in progress on a bluff on the bank of a river, with activities also on the other side of the stream, which horsemen are fording. In the foreground, on the bluff, the leader of the oncoming cavalrymen, on a piebald horse which has reared at the brink of the bank, raises his sword and calls out, as he turns to look over his shoulder and is almost facing the spectator. Around him is the havoc of war, men and horses injured and banners waving, while halberdiers and lancers have at each other.

Signed at the lower center, D. STOOP.

Purchased from Messrs. Clarke Brothers, Bankers, New York City, Alfred Chatain, expert, certifying that the painting is a genuine production of Dirk Stoop. This certificate will accompany the picture.



No. 195

GEORGE MORLAND

ENGLISH 1763—1804

SOW AND PIGS

Height, 25½ inches; length, 30½ inches

IN their straw-strewn corner of the barnyard, penned in at the base of an old and scraggly tree, three small pigs ramble or lie down near their mother, which lies asleep against the tree. There is a mellow brown tone over the straw bed, and the quality of the porcine flesh and the thin, bristly, pinkish-white coats with black patches is noticeable. Two boys, one in a dull-green jacket and red waistcoat and his older companion in a grayish-brown overcoat, are looking at the pigs with keen interest and attention over the low fence. A corner of a gray wall and thatched roof banks the picture at the left, and the sky is a greenish-blue overhead, with dull clouds nearer the horizon.

Signed at the right, below the center, G. MORLAND.

Purchased from the estate of the late George Crocker.

No. 196

MICHELANGELO DA CARAVAGGIO

ITALIAN 1569—1609

THE MANDOLIN PLAYER

Height, 29 inches; length, 36 inches



A SIXTEENTH-CENTURY gallant, his face with latent ferocity enough for a noble cut-purse, is seated at a red-covered table tuning his mandolin, and facing the spectator as he listens keenly to the notes of his

strings. His features are sharp, his color is full, and his hair, short-cropped mustache and goatee are brown. He wears a dark-purple velvet coat and broad white collar, and his dark-blue hat is adorned with long red, blue and white plumes. An open music book is before him on the table, where rest also his pipe and a tall flagon.

From the Dr. Charles Bernacki Collection, 1896.



No. 197

ADRIAEN VAN DE VELDE

DUTCH 1635—1672

AT THE BRIDGE

Height, 31 inches; length, 48 inches

A RIVER courses through a hilly country, and here is passing transversely across the foreground. On a low bluff of the hither bank two men or boys are fishing, and in the stream at the left two horses—one bearing a rider—are drinking. A road which begins in the foreground makes an abrupt turn at the right of the picture and passing leftwards crosses a stone-arched bridge, one section of which has been carried away. A temporary restoration has been made and a farmer is driving some cattle over the bridge, which at the farther side is guarded by a round tower. Here a traveler—his horse doubtless the riderless one in the water—sits on a wooden bench conversing with a woman who has apparently brought him refreshments.

Signed on the tablet at the center of the bridge.

Purchased from the estate of the late George Crocker.



No. 198

600 00

EUGÈNE FROMENTIN

FRENCH 1820—1876

MOORISH HORSEMEN

Height, 9½ inches; length, 15½ inches

A CAVALCADE of Moors is galloping along a pleasant valley among the foothills of a range of mountains. They are mounted on spirited animals of various colors, and wear a variety of gay costumes. One of them carries a red, yellow and blue banner, which floats at the end of a long shaft. In the distance the jagged mountain summits, with here and there a gleaming spot of snow, form the horizon under a sky which is partly covered with soft gray clouds. The sunlight falls strongly on the horsemen, and casts deep but luminous shadows on the right and left of the foreground.

Signed at the lower right, EUG. FROMENTIN, '57.

From the David H. King, Jr., Collection, 1905.



No. 199

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH 1804—1886

LOUIS XIII, ENFANT, SORTANT DE L'ÉGLISE

Height, 16 $\frac{3}{4}$ inches; width, 13 inches

THE youthful king has just left the doorway of a church of elaborate architectural ornamentation, followed by the ladies of his court and ecclesiastical dignitaries. On the one side, before the portal, several courtiers do him homage as he passes, and on the other a guard of halberdiers in sumptuous uniforms salute the youthful monarch. The sunlight falls strongly from the upper left, making vivid contrasts of light and shade.

Signed at the lower middle, E. ISABEY, '69.

From the Irving M. Scott Collection, New York, 1906.



No. 200

ROEKLER

SPIRITUAL CONSOLATION

Height, 19 inches; width, 14 $\frac{3}{4}$ inches

TWO BEREAVED ladies, dressed in somber robes of black, are seated on a richly draped bench in a window alcove at the top of a carpeted stair. Opposite them a Benedictine priest, seated in an armchair, with breviary in hand, evidently addresses to them words of consolation and comfort. His head is in strong relief against a brilliant latticed window, the light from which strikes vigorously on the figures of the ladies. Hung against the wooden cornice is a portrait in a black frame, decorated with green foliage.

Signed at the lower left, ROEKLER.

From the Irving M. Scott Collection, New York, 1906.

No. 201

J. R. BRASCASSAT

FRENCH 1805—1867

BULL AND DOG

Height, 15½ inches; length, 20½ inches

A BLACK-AND-WHITE spotted bull, teased by a large tawny-colored dog, is endeavoring to strike his tormentor with his horns. With lowered head, and angrily pawing the earth with his near foot, he faces his active antagonist. In the background, to the left, is a clump of trees, in the shade of which a flock of timid sheep are scampering away, in different directions, in spite of their shepherd's attempts to halt and collect them.

Signed at the lower left, R. BRASCASSAT, 1858.

From the Henry Probasco Collection, New York, 1887.

From the David C. Lyall Collection, New York, 1903.





No. 202

5-25-02

GUSTAVE COURBET

FRENCH 1819—1878

COAST VIEW

Height, 17 inches; length, 22½ inches

NEAR the center of the sandy foreground shore, strewn with stones, rises a small, isolated peak of rock, to the left of which is a receding coast-line of bold cliffs, mellowed to a variety of rich browns, mantled atop with dull russet-green herbage. Round their bases lap the pale blue and white surf-lines of the blue sea, over which hangs at the horizon a vaporous cloud bank of warm slaty hue. Above this is a layer of dull creamy clouds, billowing across the sky, which, overhead, is a greeny-blue, flecked with skeins of green and rosy tufts. The rocks have the grandeur, a little grim, of Courbet's robust realism, and the hasty manner with which the upper sky is painted reminds one of his unscrupulous impetuosity.

Signed at the lower left, G. COURBET, '72.

James L. Claghorn Collection, New York, 1877.

Mrs. S. D. Warren Collection, New York, 1903.

5150 2
No. 203

LÉON J. F. BONNAT

FRENCH 1833—

THE BROKEN PITCHER

Height, 28½ inches; width, 18½ inches.

AN Italian child in white chemise and head-dress, and a light blue petticoat relieved by a red overskirt tucked up at the side of a variegated apron, is standing under a strong light from the zenith, which throws the figure into vigorous and solid relief against a deep-toned background that suggests in its indefiniteness a wood overhanging a spring. A bit of blue sky shows near the upper left-hand corner of the picture, and behind the girl the fragments of a brown earthen pitcher are lying on the warm-colored sand.

Signed at the lower right, LN. BONNAT.

From the David C. Lyall Collection, 1903.





No. 204

EUGÈNE FROMENTIN

FRENCH 1820—1876

ON THE BANKS OF THE NILE

Height, 20 inches; length, 30 inches

FIGURES in Oriental costume are sprinkled singly or in groups over the flat shore that curves round the left of the picture and skirts the front. Across a point of the shore are seen sweeps and water buckets. Not far off upon the smooth water lie side by side two boats with high, pointed sails, creamy and tawny colored. Other sailing boats are standing off in the distance at the right, and overhead and all about the blue sky is filled with gray and slate-colored clouds. Across the horizon are the warm, rosy cliffs of the opposite shore.

Signed at the lower right, EUG. FROMENTIN, '74.

Collection of Mr. Tiltzer, Manchester.

Boussod, Valadon & Co. Collection, New York, 1902.

2600/20
No. 205

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH 1848—

NAPOLEON REVIEWING THE FOURTH
REGIMENT OF DRAGOONS IN 1807

Height, 25½ inches; width, 21 inches



THE Emperor and his staff, all of them mounted, are assembled at the right of the picture, in face of the spectator, the Commander-in-Chief seated on an alert gray charger. From the left the cavalrymen are riding up to pass in review, their colonel, on a tall bay horse, occupying the foreground. He has just saluted, and is facing his commander—as his horse steps slowly but actively by

—his saber pointed down at arm's length as he has swung back his arm. The dragoons are in red, white and blue uniforms, with plumed helmets. The time is winter.

Signed at the lower left, ÉDOUARD DETAILLE, 1892.

Purchased by the late George Crocker from Mr. Jules Oehme, New York.

Purchased by Mr. McMillin from the estate of the late George Crocker.



No. 206

G. A. ALBERT EDELFELT

FINNISH 1854—1905

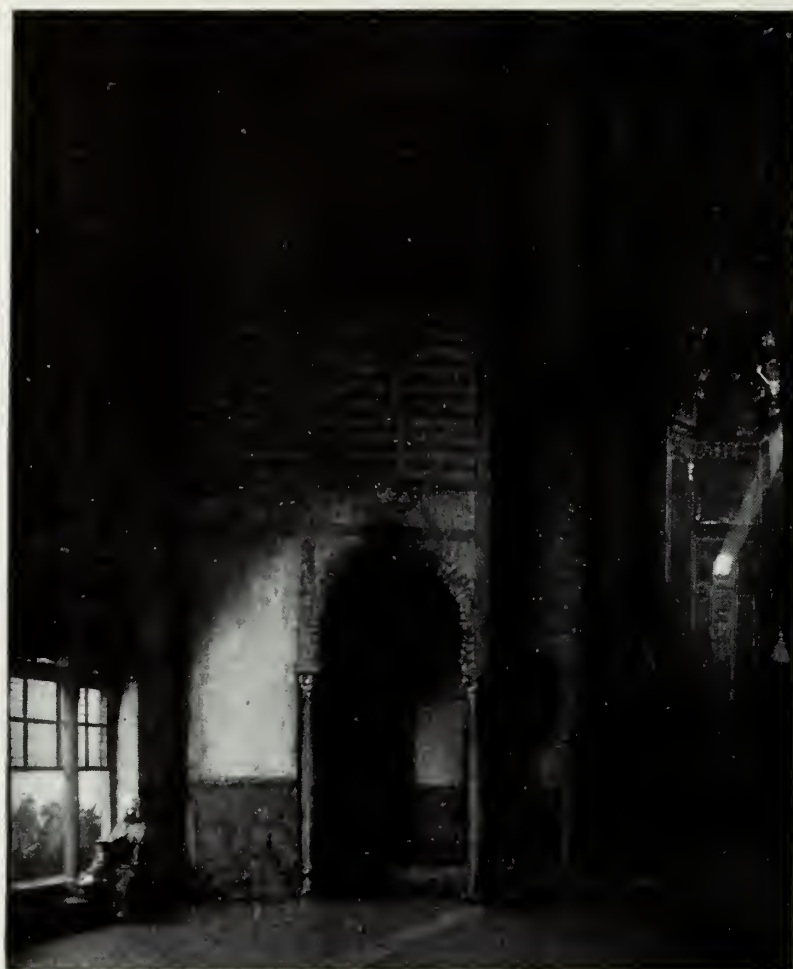
COURTING SCENE

Height, 25 $\frac{3}{4}$ inches; width, 21 $\frac{1}{4}$ inches

THIS is a fourteenth century interior with two figures, a young man and a maiden, in costumes of the same period. The girl is seated near a casemented window filled with painted glass, and bends over an embroidery frame, listening with apparent pleasure to the soft words of her lover, who, seated beside her in an attitude of negligent ease, throws his right arm somewhat carelessly over the back of the chair on which his lady-love is seated. She is dressed in a gown of pale yellow trimmed with black, and he wears a slashed costume of blue, red and yellow.

Signed at the lower left, A. EDELFELT, 1879.

From the Irving M. Scott Collection, New York, 1906.



No. 207

ALBERTO PASINI

ITALIAN 1826—1899

INTERIOR OF A MOSQUE

Height, 21 $\frac{1}{4}$ inches; width, 17 $\frac{3}{4}$ inches

NEAR an open window on the left a man in white turban and lavender robe sits reading. The wall has a blue dado, and to the right is an arch on columns; in the wall above are arched windows. In the distance appears a sort of apse illumined with golden light, and at its entrance stands a pulpit, approached by crimson steps and surrounded by a canopy.

Signed at the right, A. PASINI, 1884.

Boussod, Valadon & Co. Collection, New York, 1902.

No. 208

F. JACQUIN

FRENCH

SHEEP GRAZING

Height, 37½ inches; width, 26½ inches

THE trees are bare and the air seems cold, and the shepherdess has her cloak about her shoulders, but the grass is green in a sheltered valley into which the beholder is looking, and a small flock of sheep are grazing on the slopes at either side of a scraggly path which winds through it. The shepherdess, a buxom young peasant, with a light blue apron and a red cap, stands leaning her back against a tree in the middle distance, watching her charges.

Signed at the lower left, F. JACQUIN.

No. 209

MIHÁLY MUNKÁCSY

HUNGARIAN 1846—1900

THE HAY MAKERS

Height, 24 inches; length, 39 inches

IN a green meadow that fills the foreground half a dozen peasant women in white caps, their dresses of different colors, are pitching mounds of ripened hay, which two men are loading upon a cart. A lady in a pink gown and carrying a parasol watches the work, while her two children, a boy and a girl, are enjoying themselves rolling in a pile of the hay at her side. In the background the land rises, and is partly obscured by a grove of trees. The blue sky is seen in small patches beyond masses of grayish-white clouds.

Signed at the lower left, MUNKÁCSY, PARIS.

From the S. P. Avery, Jr., Collection, New York, 1902.

1125-00

1710050

No. 210

CHARLES CHAPLIN

FRENCH 1825—1891

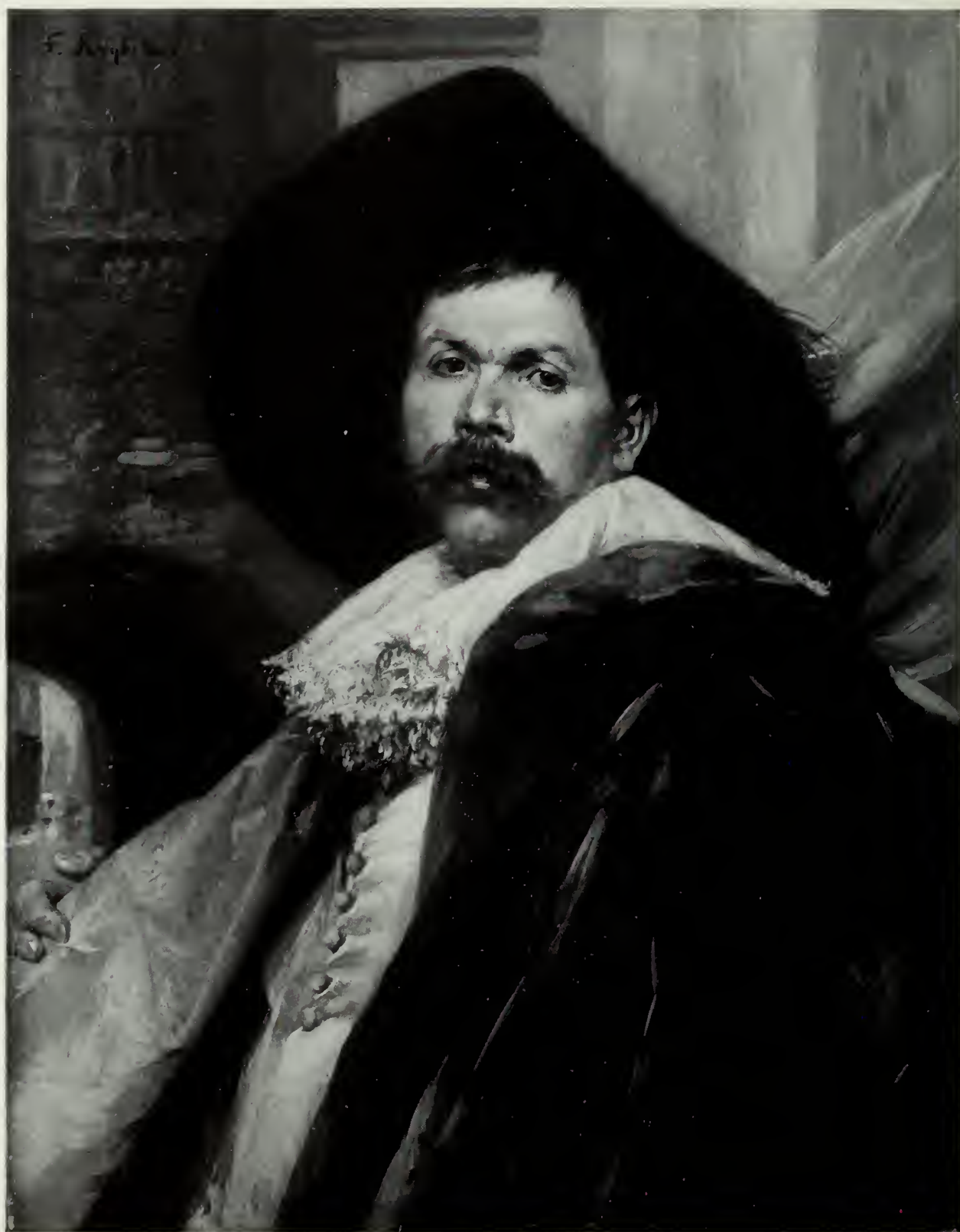
THE BABE

Height, 35½ inches; width, 29 inches

THE portrait of a pretty and happy young mother, shown at three-quarters length and facing the right, seated in a chair of variegated upholstery and holding in her lap a robust infant, who, tired from play, has dozed off to sleep in her arms. The child faces the spectator, with chubby arms folded across its chest, and dolls and jumping-jacks still held by their strings with one fat hand. The mother's hair is dark brown, the child's light, verging on the sandy. The cheeks of both are full of color. She is in a white, low-cut, sleeveless house gown, the high Empire waist encircled by a blue sash, and strands of blue ribbon bind her hair.

Signed at the lower left center, CH. CHAPLIN.





No. 211

FERDINAND VICTOR LÉON ROYBET

FRENCH 1840—

STANDARD BEARER

(Panel)

Height, 40½ inches; width, 25½ inches

HE has dark hair and a sandy moustache, his brows are kind and his nostrils are dilated, as he looks intently, with some show of anger or annoyance, at something below the level of his eye and behind the spectator. He is walking to the left but has turned his head sharply to look squarely this way. The man is shown at half-length, on a bright day, before a gray building, and a brown building with an archway appears a little beyond him. His apparel is rich, a white silk coat with a collar of many ruffles, and a bright scarlet cloak drawn over one shoulder. He wears a broad black hat, rolled up at one side, which in his attitude toward the spectator completely frames his face, and he is carrying on his right shoulder a brilliant yellow standard.

Signed at the upper left, F. ROYBET.

Purchased by the late George Crocker from Mr. Jules Oehme, New York.

Purchased by Mr. McMillin from the estate of the late George Crocker.

105052

No. 212

ANTOINE VOLLON

FRENCH 1833—1900

LA MOISSONNEUSE

Height, 47 inches; width, 29 inches

A SINGLE figure of a peasant woman standing in a path through a wheat field, shading her eyes with her left hand, while under her right arm she holds a sheaf of wheat she has gathered up. She wears a black velvet bodice, a full-sleeved chemise, and a red petticoat with gray overskirt tucked up under her girdle. The ripened wheat against the sky forms a background to the figure, giving high relief to the black and white of the upper part of the dress, to the face with its frame of dark hair, and to the flesh of the neck and arms.

Signed at the lower left, A. VOLLON.

From the David C. Lyall Collection, New York, 1903.





72
1700

No. 213

ANTOINE AUGUSTE ERNEST HÉBERT

FRENCH 1817—1908

LA VOIX CÉLESTE

Height, 52½ inches; width, 30½ inches

THE figure of a maiden, rather more than half life-size, seated on a jutting spur of a ledge of rock, is in relief against a sunset sky and a desolate, treeless landscape, through which flows a broad, quiet river reflecting the glow of early twilight. She is dressed in a crimson, gold-embroidered brocade tunic, with a diaphanous blue mantle draped across her knees. Her right hand touches the strings of a small harp and her left rests lightly on a scroll which bears a Latin text. Her eyes are turned heavenward, as if she heard a voice in response to the chord she strikes.

Signed at the left, HÉBERT, 1882.

The George I. Seney Collection, New York, 1885.

The David C. Lyall Collection, New York, 1903.

No. 214

WILLIAM SHAYER, SR.

ENGLISH 1788—1879

SCENE IN THE NEW FOREST

Height, 29 inches; length, 49 inches

THE spectator is looking into an ancient wood of massive trees and dense foliage, suggesting the romantic haunts of storied gypsies. From the distance at the right a road leads across the foreground, light entering the picture through the opening in the trees which the road makes. An old man and a young woman approach, driving some laden donkeys ahead of them. In the center another man and woman are watching and working about a fire over which a kettle is hanging. From the left, coming out of the deep shadow of the wood, more figures appear—men, women and children—some carrying food and gathering about an old woman in a red coat who is seated on the ground.

From John T. Martin Collection, New York, 1909.

Purchased from the estate of the late George Crocker, New York.



No. 215

MARIANO FORTUNY Y CARBO

SPANISH 1841—1874

ENVIRONS DE TANGER

(The artist's last work, unfinished)

Height, 26½ inches; length, 60 inches

AN *ébauche*, or the laying-in of a picture. An old, uprooted tree is to the left, and to the right are suggestions of figures about a hut. In the distance, to one side, is a body of water, and in the middle the ruin of a square, low building. The work is painted in free, vigorous strokes, each one of which is full of significance, and demonstrates the artist's manner of approaching an important composition, and as such is most interesting.

Seal at the left, VENTE FORTUNY.

From the W. H. Stewart Collection, New York, 1898.

100052
No. 216

WILLIAM ADOLPHE BOUGUEREAU

FRENCH 1825—1905

THE CHERRY PICKER

Height, 56 inches; width, 40 inches

A PAINTING that has been called one of the artistic gems from the William B. Bement Collection. The whole is conceived in a refined style, with a grace which makes the peasant child at her cherry-picking an idyl. The delicate seriousness of the face, lit up by wonderful blue eyes, with the flaxen hair as a halo has captivated many beholders. There is no weariness of arrested action but a natural movement in the uplifted arms, with a cherry just plucked. The Summer air and the rich, dark foliage give an agreeable *envelope* to the picture.

Signed at the lower left, W. BOUGUEREAU, 1871.

From the William B. Bement Collection, New York, 1899.



V. BOUVEREAU-187



No. 217

5500 50

ADOLF SCHREYER

GERMAN 1828—1899

THE STAMPEDE

Height, 45 inches; length, 68 inches

SOME horses that had been left in a field or in some sheltered enclosure without bridle or halter—two white ones, two bays, two grays, and others—have been scared by the smoke and flames from a fire off to the left which seems to be in the shelter from which another horse is just fleeing, and have darted away to make their escape. In their mad fright they have plunged wildly and blindly into a fence, which gives way but has checked them momentarily. One horse has fallen, and another—the only one with a bridle—which he has snapped—plunges over him, digging his hoof into the other's flank.

Signed at the lower right, AD. SCHREYER.

Purchased by the late George Crocker from Mr. Jules Oehme, New York.

Purchased by Mr. McMillin from the estate of the late George Crocker.

No. 218

HENRI HARPIGNIES

FRENCH 1819—

SOUVENIR OF ANTIBES—THE MEISSONIER
PINE

Height, 63 inches; width, 52 inches

TRANSLATION of a letter to Mr. McMillin from the artist:

12900⁵⁰
SIR: I have learned with great pleasure that you have become the possessor of my painting, "The Meissonier Pine," at Antibes. It is one of my works to which I devoted great care. The place is well known, on the coast of the Mediterranean near the Gulf of Juan. I believe that I have painted it with spirit and a good deal of life, for the site is a very grand one.

Accept my sincerest compliments.

(Signed) H. HARPIGNIES.

This is indeed a superb spot, full of grandeur as M. Harpignies says, and a noble tree worthy of its surroundings. We look up, an emerald canopy screens the sky, supported by the sturdy gray limbs and branches of the great tree. We look beneath the huge, umbrageous arch, to find the sunlight brilliant on the nearby shore of the glowing, sapphire sea. Distant coastlines rise vaguely and low in a sky suffused with a yellowish-white light. In front of all this, the foreground is a carpet of rich, luxuriant verdure—a brighter emerald than the arch above—threaded by a woodland road leading to the blue gem, which is the sea, its shaded courses spotted with sunlight filtering through the interstices of the foliage aloft; and lesser trees are assembled as a retinue at a little distance from the monarch.

1909
Signed at the lower left, H. HARPIGNIES, 1909.

Purchased from M. Knoedler & Co., New York.





No. 219

JEAN BAPTISTE GREUZE

FRENCH 1725—1805

930-2

PORTRAIT OF MADEMOISELLE OLIVIER

(Mlle. Olivier was one of the actresses of the "Royal," the Nation's Theater under the First Republic)

Height, 22 inches; width, 19 inches

THE attractive and thoughtful young woman appears at half-length and almost full face, life size, and leaning forward and to her left, so that her head rests upon her left hand, as her left elbow finds support on a table in front of her. Her luxuriant blond hair falls lightly over her temples and in loose ringlets beside her full throat. It is crowned with a blue head-dress and feathers, and her filmy white gown, cut low and short sleeved, is trimmed and girdled in pale blue. Her eyes are blue and her cheeks a pale rose.

From American Art Association sale, New York, 1895.

From the Robert Hoe Collection, New York, 1911.

No. 220

UNKNOWN

*PORTRAIT OF CAROLINE, PRINCESS OF
WALES, LATER QUEEN OF GEORGE IV*

(A pendant to No. 221)

Height, 23 inches; width, 17 inches

PAINTED on flexible flint glass. The royal and unfortunate lady in the sweetness of her young womanhood is depicted at three-quarters length, seated in a carved gilt and upholstered chair, and wearing a hat with three feathers—rose, blue and gray—which are bowing over the huge puffs and masses of her blond hair. Her gown is grayish-white, low-cut, and she wears a pearl necklace. She is seated facing the right, her head turned toward the spectator—one arm extended in front of her over her lap, the other raised from the elbow to display a red rose which she holds in her hand. She is seated under a scarlet canopy. Below: “Her Royal Highness Caroline Amelia Elizabeth, Princess of Wales.”

No. 221

UNKNOWN

*PORTRAIT OF THE PRINCE OF WALES,
LATER KING GEORGE IV*

(A pendant to No. 220)

Height, 23 inches; width, 17 inches

PAINTED on flexible flint glass. A brilliantly colored portrait of the First Gentleman of Europe, seated in a carved gilt chair upholstered in red and blue and surmounted by a coronet and the three white plumes. Orders appear against his coat of black or dark blue, which is trimmed with red, and he wears a voluminous white stock and white breeches. He faces the left, and his handsome features are accentuated under the waved wig. He is shown at three-quarters length, his arms on the arms of the chair, and one hand clasping a book which rests on his knee. Below: "His Royal Highness George Augustus Frederick, Prince of Wales," etc.

No. 222

E. RAINÉ or E. RAMÉ

FRENCH

*PORTRAIT OF HENRIETTE DE BOURBON
CONTI, DUCHESSE D'ORLÉANS*

(Panel)

Height, 11 inches; width, 9 inches

THE half-length seated figure of a fair-haired woman, young, in an ornate waist cut low and lace-trimmed, with a blue cloak over her shoulders and held by a sash about the waist. She is facing slightly toward the right, with a pleased expression, and her left arm rests lightly on the arm of her chair.

Signed at the lower right, E. RAINÉ or E. RAMÉ.

No. 223

HENRY STONE

ENGLISH —1653

PORTRAIT OF INIGO JONES

Height, 28½ inches; width, 23½ inches



PAINTED in an oval, the canvas, however, being square. A characteristic portrait of the period, of a distinguished man, suggestive of those painted by Van Dyck. The famous architect, who died in the same year as the painter of this portrait of him, is facing to the right, three-quarters front, with his head well thrown back, and his gaze

is directed at some object above the eye. He is clad in black, and wears a broad white collar. The light falls from the left, broadly illuminating the temple and right side of the face. He has a gray "Van Dyck" beard and wears his brown hair or wig in the long thick curls of the court style of the period. The background is a red-brown and the canvas of a mellow tone.

Purchased from the estate of the late George Crocker, New York.

No. 224

ALLAN RAMSAY

ENGLISH 1713—1784

PORTRAIT OF A LADY

Height, 28½ inches; width, 22¾ inches

HEAD and bust, life size and done in an oval, of a bright-eyed, plump and smiling young woman, almost full face, wearing a blue, turban-like headdress, and glancing merrily in the direction of, but not at, the spectator. A braid of her dark hair, brought forward over her right shoulder, loses itself in the folds of her blue-lined brown mantle, or cloak, which has a heavily embroidered border. This, drawn back at the throat, reveals the top of her low-necked, lace-trimmed white waist. The flesh tones are fresh, and the expression is lively and alert.

From the Robert Hoe Collection, New York, 1911.





No. 225

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH 1769—1830

PORTRAIT OF COL. F. MOUNTJOY MARTIN

Height, 28½ inches; width, 24½ inches

THE head and shoulders, in three-quarters view, of an alert, distinguished-looking officer in full uniform, with a red-lined military cloak held across his chest with his left hand, and his head erect and turned over the left shoulder. The background is sky with deep-toned rolling clouds. The flesh is luminous and fresh in color, and the drawing and modeling of the head show the great power of observation of the artist and his extraordinary skill in execution.

From the Collection of Sir William Cunliffe Brooks, 5 Grosvenor Sqr., London.

From the T. J. Blakeslee Collection, New York, 1904.

1-50 50
No. 226

GEORGE ROMNEY

ENGLISH 1734—1802

PORTRAIT OF MISS ROBINSON

Height, 30 inches; width, 25 inches

THE head, shoulders and arms of a comely young lady. The head is in three-quarters view to the left, the eyes turned toward the spectator. She wears a broad-brimmed black hat with white ostrich feathers, a dark silk gown cut low, with a fichu around the shoulders and lace at the wrists. The hair is powdered and dressed high in a profusion of waves, or puffs, with larger curls which fall upon the shoulders on either side of the neck. The background is a rich, red silk curtain, looped up to show at the lower left of the picture a wide landscape with distant mountains against an evening sky.

From the Irving M. Scott Collection, New York, 1906.





1330 52

No. 227

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH 1769—1830

PORTRAIT OF LADY MELVILLE

Height, 36½ inches; width, 28¾ inches

THE three-quarters length seated portrait of a lady with deep chestnut hair, in a golden yellow, short-sleeved décolleté gown, with a light lace scarf falling away from the shoulders and bust, and her neck and wrists encircled with pearls. She is facing the left, her head turned to her right and inclined slightly downward, so that the face is seen in three-quarter view. Conventional background of red drapery, pillar and landscape.

100-50
No. 228

SIR PETER LELY

ENGLISH 1618—1680

PORTRAIT OF THE COUNTESS OF CARLISLE

Height, 42½ inches; width, 34 inches

A THREE-QUARTER length figure of the dignified and stately Countess, seated, with a landscape background. Her coiffure is arranged in the Henrietta Maria style, and about her neck is a sumptuous string of pearls. Her large puffed sleeves are lined with golden-brown silk which makes a powerful contrast against the somber black of her gown. The rich linings are caught back with pearl ornaments, and other elaborate jewels adorn the corsage. Her left hand rests delicately on a bunch of flowers at her knee, while the right arm is on the arm of her chair.

From the T. J. Blakeslee Collection, 1904.





85000

No. 229

JEAN RAOUX

FRENCH 1677—1734

PORTRAIT OF A COURT LADY

Height, 47 $\frac{1}{4}$ inches; width, 35 $\frac{1}{2}$ inches

A ROTUND lady, in a yellow satin dress with deep U-shaped neck opening, has come out upon a balcony to feed a pet bird which she has just released from its small cage that stands on the balcony rail, over which an Oriental rug has been flung. Above the cage a hanging of red drapery is visible, and at the other side of the lady a grapevine is seen in bearing. The general background is dark, with the light falling full upon the lady's face as she leans over to attend her blue pet. On her wrists are gold wire bracelets and at her corsage and in her hair are flowers.

No. 230

JOHN RILEY

ENGLISH 1646—1691

PORTRAIT OF LADY WILLIAM ELLIOTT

Height, 49 inches; width, 39 inches

THE three-quarter length portrait of a lady, seated, in a blue gown open at the neck and with flowing sleeves and white trimmings. Back of her shoulders and across her lap a pale-red mantle is folded, draping itself also over a table at her left, on which she rests one elbow. Both hands, in her lap, toy gracefully with a spray of flowers, and her blond hair trails down in a single long curl over one shoulder. The lady faces front, her head poised slightly at one side, and wears an expression of mild serenity. Architectural and landscape background.





2550

No. 231

SIR PETER LELY

ENGLISH 1618—1680

*PORTRAIT OF ELIZABETH, COUNTESS OF
CHESTERFIELD*

Height, 50 inches; width, 40 inches

THE Countess as depicted here appears in her youthful prime, her face still that of a young girl, her figure rounded in matronly proportions. She is clad in a robe of rich red, over which a light mantle of brown is draped, held by a girdle of jewels. At the elbow the white silken lining of the brilliant robe appears. She wears her dark-brown hair in closely curled ringlets, enormous pear-shaped pearl pendants hang from her ears, and she has a necklace of pearls. The corsage is low. The mother of the Chesterfield of the "Letters" is shown in three-quarters length, standing, and looking down placidly upon the spectator. One hand hangs down at her side, the fingers losing themselves in her mantle; the other is folded lightly across the front of her dress.

1150-21
No. 232

SIR PETER LELY

ENGLISH 1618—1680

PORTRAIT OF JAMES PRESCOTT OF WARWICK

Height, 50 inches; width, 40 inches

THE full-length portrait of a small boy of important family, seated at the base of a tree in a park, and caressing a dog, which, sitting on its haunches below him, has put its head on his knee and looks up uncertainly at its small master, while a dead game bird lies near by on the ground. The boy is richly clad in golden-brown, pink and blue apparel, with knees bare and wearing leggings and sandals. His hair falls in long ringlets to his shoulders, and he faces three-quarters toward the front, looking in the direction of the spectator.

In the two upper corners, respectively, appear the names JAMES and PRESCOTT, and near the lower edge of the canvas, at the center, is the rest of the inscription, OF WARWICK, ESQ.





No. 233

JEAN BAPTISTE SANTERRE

FRENCH 1658—1717

PORTRAIT OF MADAME D'ARGENVILLE

Height, 51 inches; width, 38½ inches

A TYPE of blond beauty quite alive to-day, with large blue eyes, pink cheeks, and the Cupid's-bow mouth. She appears at three-quarters length, seated, her left elbow bent out from her side and supported by the arm of her chair, her right hand and arm extended at her other side and holding forth a pink rose. Her figure faces full front, but her eyes follow the direction of the rose she is proffering, in a studied attitude. Long blond curls fall about her neck, framing with the lace-edged corsage her small neck and delicate chest, and her white and pale-plum dress is overlain by ample folds of a bright vermillion cloak. Background of a dull-slate atmosphere and a faintly sunset-tinged horizon.

5550
No. 234

CARLE ANDRÉ VAN LOO

FRENCH 1705—1765

THE MARQUISE DE MAILLEBOIS

Height, 51 inches; width, 40½ inches

THE Marquise, a handsome woman, seen at three-quarters length, stands looking directly at the spectator, her blue eyes and sensitive mouth conveying the suggestion of a modest and happy smile. The gray or powdered hair, decked with flowers and pink ribbons and brushed up in an easy wave from the high forehead, only heightens the youthfulness of expression in the graceful, regular features. The pink of her hair adornments is matched by a small bouquet held in one hand at her only moderately low corsage, of white lace embellishment. Her dress of rose pink with white flowing sleeves forms a rich harmony of color with the old-gold lining of her ermine cloak. Neutral background, with landscape suggestions.





No. 235

NICOLAS DE LARGILLIÈRE

FRENCH 1656—1746

1702
*PORTRAIT OF THE MARQUISE DU CHÂTELET
AS "ASTRONOMY"*

Height, 51½ inches; width, 40 inches

THE famous and learned seventeenth-century Frenchwoman and intimate friend of Voltaire is seated facing front, with one arm caressing a globe, symbolic of the province of her inquiring mind. A pair of compasses is clasped in the opposite hand, which rests on her lap, and she is gazing with wrapt attention into space, as at something above and far behind the spectator, and her features are of winning beauty. Distant as is the gaze, the expression is most sensitive, feminine and human, and the lady of gracious favors in her life smiles as graciously in this her counterfeit presentment by "the French Van Dyck." It is a portrait of three-quarters length, with the empyrean for background. The Marquise's old-rose cloak is pushed back from her shoulders, revealing the full throat and delicately modeled breast above the white lace gown, with its gold-braided edges and clasps of emerald and pearls.

No. 236

NICOLAS DE LARGILLIÈRE

FRENCH 1656—1746

PORTRAIT OF THE DUCHESS OF ESCHER

Height, 43 inches; length, 57 inches

5100 50
THREE-QUARTER length portrait of a beauty of her day, seated at luxurious ease and resting with her back and one arm against a gold-embroidered, blue-upholstered bolster, from which a heavy yellow tassel depends, while with the other hand and arm she points toward the scenes of splendor which the palace appearing in the distant background bespeaks. Her rich and ample maroon costume is made gorgeous by the intricate laces and embroidery and the jewels of the waist, whose pattern leaves exposed a delicately modeled neck and breast, innocent—like her arms—of jewels or ornament whatever. With her figure facing toward the right, the Duchess has turned her head to face full front, her large eyes directed downward.





No. 237

HYACINTHE RIGAUD

FRENCH 1659—1743

PORTRAIT OF THE DUCHESSE DE NOAILLES

Height, 58 inches; width, 37 inches

IN a blue-green dress with tight-fitting, low-cut bodice, held by straps at the shoulders, and with flowing sleeves, the Duchess sits facing front and looking full at you. One hand holds in her lap a basket of varied flowers, and the other is toying against the arm of her chair with a stem of leaves which she has taken from the basket. Her gray-powdered hair is decked with a single red flower and a green sprig, and a jar of blossoming carnations is at her side. Red and golden-brown draperies overhang her gilt-carved, red-upholstered chair. Landscape background.

No. 238

PIERRE MIGNARD

(Attributed)

PORTRAIT OF THE DUCHESSE DE LA
VALLIÈRE

Height, 34½ inches; width, 28½ inches

THE noted favorite of royalty is seated in a chair over which a crimson drapery has been laid in loose folds, and she faces the right, three-quarters front. Pearls encircle her neck, hang from her ears, and are interwoven in her hair, and a large pearl drop depends from the jeweled margin of her corsage, which is further embellished by a lace edging. Still more jewels adorn this rich, brocaded waist and its flowing sleeves, the affluence of the whole being further set off by a deep-blue mantle embroidered in gold. Her expression, withal, is wistful, with the suggestion of a summoned smile. In one hand, resting in her lap, she holds flowers; the other is fixed upon an ornament on a table at her side. Neutral background.

AMERICAN ART ASSOCIATION,

Managers

THOMAS E. KIRBY,

Auctioneer

**LIST OF ARTISTS REPRESENTED AND
THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

| | CATALOGUE NUMBER |
|--|---------------------|
| ASTI, ANGELO Female Head | 33 |
| APPERT, P. Hunting | 24 |
| BARÉE, E. BACHROCH Hungarian Soldier | 7 |
| BEARD, JAMES H., N.A. The Poorer Brethren | 62 |
| BENOIST, PHILIPPE Napoleon's Tomb | 120 |
| BERNE-BELLECOUR, ÉTIENNE PROSPER The Quartermaster's Report | 27 |
| BLENNER, CARLE J. Repose | 42 |
| BOLMER, M. DE FOREST Falling Shadows | 61 |
| BONNAT, LÉON J. F. The Broken Pitcher | 203 |
| BOUGUEREAU, WILLIAM ADOLPHE The Cherry Picker | 216 |

| | |
|------------------------------------|-----|
| BRASCASSAT, JACQUES RAYMOND | |
| Landscape and Cattle | 117 |
| Bull and Dog | 201 |
| BRISSOT DE WARVILLE, F. S. | |
| Sheep Drinking | 28 |
| BROWN, WILLIAM M. | |
| A Showery Afternoon | 16 |
| CARAVAGGIO, MICHELANGELO DA | |
| The Mandolin Player | 196 |
| CAZIN, JEAN CHARLES | |
| Le Dernier Quartier | 143 |
| CHAPLIN, CHARLES | |
| The Babe | 210 |
| CHAPMAN, J. LINTON | |
| The Locks | 65 |
| CHURCH, FREDERIC S., <i>N.A.</i> | |
| Lion in Love | 38 |
| Earth | 133 |
| St. Cecilia | 157 |
| CIPOLLA, F. | |
| Marguerite | 23 |
| COFFIN, WILLIAM A., <i>A.N.A.</i> | |
| Sunrise in January—Somerset County | 113 |
| COLMAN, SAMUEL, <i>N.A.</i> | |
| Southern Italy | 81 |
| Valley in Mexico | 121 |

CONSTABLE, JOHN, *R.A.*

The Pasture near the Church 191

COROT, JEAN BAPTISTE CAMILLE

Les Contrebandiers 93

Les Villas au Pin Parasol—Souvenir des Environs
de Naples 96Le Matin sous les Arbres (Étude d'Après Nature
faite aux Environs d'Isigny) 153

On the Banks of the River 167

Orpheus and Eurydice 169

CORSON, KATHERINE LANGDON

Winter 19

COURBET, GUSTAVE

Coast View 202

CRANE, BRUCE, *N.A.*

Winter 84

CUSHMAN, ALICE

Pools Left by the Tide 18

CZACHÒRSKI, VLADISLOV VON

Reverie 37

DAUBIGNY, CHARLES FRANÇOIS

Marine 92

Landscape 150

Morning on the Marne 166

DAVIS, CHARLES HAROLD, *N.A.*

Conway Hills, Wales 112

DE BUEL, FRANZ

Morning near Brussels 59

| | |
|---|-----|
| DERRICK, WILLIAM ROWELL | |
| A Forest Lake | 106 |
| DETAILLE, JEAN BAPTISTE ÉDOUARD (<i>Died Dec. 24,</i> 1912) | |
| Napoleon Reviewing the Fourth Regiment of Dra- goons in 1807 | 205 |
| DIAZ DE LA PEÑA, NARCISSE VIRGILE | |
| Venus and Cupid | 154 |
| Landscape | 168 |
| DEVEDEUX, L. | |
| The Proposal | 3 |
| DIDIER-POUGET, W. | |
| Heather in Bloom—Early Morning | 58 |
| DUPAIN, EDMOND LOUIS | |
| Language of Flowers | 55 |
| DUPRÉ, JULES | |
| Landscape | 90 |
| Landscape, Autumn | 95 |
| Watering the Cows | 151 |
| Lone Fisherman | 164 |
| DUPRÉ, JULIEN | |
| Shepherdess | 102 |
| EATON, CHARLES WARREN, <i>A.N.A.</i> | |
| Sunset on the Morris Canal | 87 |
| EDELFFELT, G. A. ALBERT | |
| Courting Scene | 206 |
| FORTUNY Y CARBO, MARIANO | |
| Environs de Tanger | 215 |
| FOSTER, BEN, <i>N.A.</i> | |
| Misty Moonlight Night | 178 |

| | CATALOGUE NUMBER |
|-----------------------------------|---------------------|
| FRANÇAIS, FRANÇOIS LOUIS | |
| Environs de Plombières | 31 |
| Environs de Rome—Sunset | 130 |
| FRAPPA, JOSÉ | |
| The Monk's Breakfast | 6 |
| FROMENTIN, EUGÈNE | |
| Moorish Horsemen | 198 |
| On the Banks of the Nile | 204 |
| FULLER, SPENCER | |
| Winter, Deerfield, Massachusetts | 176 |
| GAINSBOROUGH, THOMAS, <i>R.A.</i> | |
| Landscape | 192 |
| GÉRÔME, JEAN LÉON | |
| In the Harem | 35 |
| GREUZE, JEAN BAPTISTE | |
| Portrait of Mademoiselle Olivier | 219 |
| GROLL, ALBERT LOREY, <i>N.A.</i> | |
| The Golden Clouds | 185 |
| HAAS, M. F. H. DE, <i>N.A.</i> | |
| Breaking Waves | 17 |
| Glimpse of Marblehead Rock | 79 |
| HALL, GEORGE HENRY, <i>N.A.</i> | |
| Spanish Girl in Library | 60 |
| HAMILTON, E. WILBUR DEAN | |
| The Harp | 44 |
| HARPIGNIE, A. | |
| Bois de Trouville | 119 |

HARPIGNIES, HENRI

| | |
|---|-----|
| The Willow near the River | 36 |
| Landscape—Sunset | 142 |
| Souvenir of Antibes—the Meissonier Pine | 218 |

HART, LETITIA B.

| | |
|--------------|----|
| On the Stair | 20 |
|--------------|----|

HART, WILLIAM, *N.A.*

| | |
|--------------------------|----|
| Cattle at Watering Place | 69 |
|--------------------------|----|

HÉBERT, ANTOINE AUGUSTE ERNEST

| | |
|-----------------|-----|
| La Voix Céleste | 213 |
|-----------------|-----|

INNESS, GEORGE, *N.A.*

| | |
|---------------------------------------|-----|
| North Conway, White Mountains | 12 |
| In the Catskills | 15 |
| Evening | 22 |
| Étretat, Normandie, France | 39 |
| Artist sketching Milton on the Hudson | 41 |
| Shades of Evening | 51 |
| Close of Day | 72 |
| Durham, Connecticut, 1878 | 85 |
| Milton on the Hudson, 1882 | 97 |
| Montclair, New Jersey | 98 |
| Perugia and the Valley, 1874 | 109 |
| Pool in the Woods | 136 |
| Gathering Clouds | 146 |
| The Vista | 159 |
| The Hudson Valley | 162 |
| Tenafly—Autumn | 171 |
| Indian Summer, 1894 | 173 |
| Moonrise, Montclair, 1892 | 179 |
| Afternoon | 182 |

| | CATALOGUE NUMBER |
|---|---------------------|
| INNESS, GEORGE, JR., <i>N.A.</i> | |
| Landscape | 10 |
| Evening | 70 |
| ISABEY, EUGÈNE LOUIS GABRIEL | |
| Louis XIII, Enfant, Sortant de l'Église | 199 |
| JACQUE, CHARLES ÉMILE | |
| Homeward Bound—Moonlight | 156 |
| JACQUIN, F. | |
| Sheep Grazing | 208 |
| KARLOVSKY, B. DE | |
| The Education of the Dog | 63 |
| KEITH, WILLIAM | |
| Landscape | 89 |
| Landscape | 187 |
| LARGILLIÈRE, NICOLAS DE | |
| Portrait of the Marquise du Châtelet as "Astronomy" | 235 |
| Portrait of the Duchess of Escher | 236 |
| LAWRENCE, SIR THOMAS, <i>P.R.A.</i> | |
| Portrait of Col. F. Mountjoy Martin | 225 |
| Portrait of Lady Melville | 227 |
| LEADER, BENJAMIN WILLIAM, <i>R.A.</i> | |
| Stormy Weather, Capel Curig, North Wales | 32 |
| LELY, SIR PETER | |
| Portrait of the Countess of Carlisle | 228 |
| Portrait of Elizabeth, Countess of Chesterfield | 231 |
| Portrait of James Prescott of Warwick | 232 |

| | |
|--|-----|
| LEROLLE, HENRI | |
| Under the Pines | 101 |
| LESREL, ADOLPHE ALEXANDRE | |
| The Smoker | 2 |
| LINNELL, JOHN, SR. | |
| Milking Time | 78 |
| LORRAINE, CLAUDE (<i>Attributed</i>) | |
| Roman Architecture | 188 |
| LOW, WILL H., N.A. | |
| 'Neath Apple Boughs | 125 |
| MADRAZO, RAIMUNDO DE | |
| In the Garden | 34 |
| MARCIUS-SIMONS, PINCKNEY | |
| The Cabbage Pickers | 43 |
| The Classic Land | 116 |
| MARR, CARL | |
| In the Mountains | 140 |
| MARTIN, HOMER D., N.A. | |
| In the Housatonic Valley | 46 |
| Headwaters of the Hudson | 137 |
| Autumn in the Adirondacks | 160 |
| MCCORD, GEORGE HERBERT, A.N.A. | |
| Evening in the Harbor | 45 |
| MEAKIN, LOUIS HENRY | |
| September Morning, Eden Park | 80 |

MEYER VON BREMEN, JOHANN GEORG

Industry 74

MIGNARD, PIERRE (*Attributed*)

Portrait of the Duchesse de la Vallière 238

MILLER, CHARLES H., N.A.

The Farm 68

MILLET, JEAN FRANÇOIS

The Surprised Bather 149

MINOR, ROBERT C., N.A.

Spring 9

Night 11

Mid-day 21

An Idyl 64

Springtime, Niantic River 71

Sunrise 123

Winter 134

September 135

Morning near Lake Konomac, Waterford, Con-
necticut 144

End of Summer 174

MONCHABLON, FERDINAND JAN

Luzerne et Champ d'Avoine, près de Chatillon,
Vosges 30

Panoramic Landscape, Brittany 54

Vallée d'Enfouville, Haute Marne 73

Path through the Wheatfield 100

MONTENARD, FRÉDÉRIC

Near Toulon 77

MORAN, M. NIMMO (Mrs. Thomas Moran)

Spring Blossoms 82

MORAN, THOMAS, *N.A.*

| | |
|----------------------------|-----|
| A Mexican Well, Cuernavaca | 49 |
| Venice | 141 |
| Dream of the Orient | 181 |
| View of Windsor Castle | 186 |

MORLAN, ALICE

| | |
|----------------|----|
| Modern Madonna | 67 |
|----------------|----|

MORLAND, GEORGE

| | |
|--------------|-----|
| Sow and Pigs | 195 |
|--------------|-----|

MUNKÁCSY, MIHÁLY

| | |
|----------------|-----|
| The Hay Makers | 209 |
|----------------|-----|

MURPHY, J. FRANCIS, *N.A.*

| | |
|---------------------|-----|
| Landscape | 122 |
| An Autumn Landscape | 158 |

OCHTMAN, LEONARD, *A.N.A.*

| | |
|-------------------|-----|
| Landscape | 13 |
| Moonlight Shadows | 86 |
| Autumn | 124 |

OEDER, GEORG

| | |
|-------------------|----|
| In the Sand Dunes | 76 |
|-------------------|----|

OPIE, JOHN, *R.A.*

| | |
|---------------|-----|
| Sleeping Girl | 189 |
|---------------|-----|

PAIL, E.

| | |
|---------------------|----|
| Sheep and Landscape | 25 |
|---------------------|----|

PASINI, ALBERTO

| | |
|----------------------|-----|
| Interior of a Mosque | 207 |
|----------------------|-----|

| | CATALOGUE NUMBER |
|--|---------------------|
| PAULI, RICHARD Harvesting | 115 |
| PEREZ, ALONZO Finding of Cinderella | 118 |
| PERRAULT, LÉON BAZILE Tempting Baby | 57 |
| PERRET, AIMÉ In the Fields of Barbizon | 132 |
| PEZANT, AYMAR Orage au Printemps | 131 |
| PICKNELL, WILLIAM L., <i>A.N.A.</i> Near Annisquam | 147 |
| RAINÉ OR RAMÉ, E. Portrait of Henriette de Bourbon Conti, Duchesse d'Orléans | 222 |
| RAMSAY, ALLAN Portrait of a Lady | 224 |
| RANGER, HENRY W., <i>N.A.</i> A Connecticut Farm Pasture Golden Autumn Old Mill, New Hope | 50 107 161 |
| RAOUX, JEAN Portrait of a Court Lady | 229 |
| RAPIN, ALEXANDRE Sunset on the Coast | 26 |

RICHET, LÉON

| | |
|-------------------------|-----|
| Landscape | 5 |
| The Cottage by the Pool | 56 |
| Church at Moret | 103 |
| Landscape | 129 |

RICO, MARTIN

| | |
|--------------|----|
| Canal—Venice | 29 |
|--------------|----|

RIGAUD, HYACINTHE

| | |
|--------------------------------------|-----|
| Portrait of the Duchesse de Noailles | 237 |
|--------------------------------------|-----|

RILEY, JOHN

| | |
|----------------------------------|-----|
| Portrait of Lady William Elliott | 230 |
|----------------------------------|-----|

— RIX, JULIAN

| | |
|-----------|-----|
| The Oaks | 114 |
| Landscape | 175 |

— ROEKLER

| | |
|-----------------------|-----|
| Spiritual Consolation | 200 |
|-----------------------|-----|

— ROMNEY, GEORGE

| | |
|---------------------------|-----|
| Portrait of Miss Robinson | 226 |
|---------------------------|-----|

— ROUSSEAU, THÉODORE

| | |
|-------------------------|-----|
| A Plain in Berri—Sunset | 165 |
|-------------------------|-----|

— ROYBET, FERDINAND VICTOR LÉON

| | |
|-----------------|-----|
| Standard Bearer | 211 |
|-----------------|-----|

— RYDER, CHAUNCEY FOSTER

| | |
|--------------------|-----|
| The Maker of Magic | 177 |
|--------------------|-----|

— SANCHEZ-PERRIER, EMILIO

| | |
|-----------|-----|
| Landscape | 128 |
|-----------|-----|

★ SANTERRE, JEAN BAPTISTE

Portrait of Madame d'Argenville

233

SARTAIN, WILLIAM, *A.N.A.*

The End of the March

138

SCHAEFER, H. THOMAS

Roman Maidens

105

SCHREYER, ADOLF

Driving Horses in Hungary

53

Wallachian Horsemen

170

The Stampede

217

SHARPE, J. H.

Paulieta

66

SHAYER, WILLIAM, SR.

Scene in the New Forest

214

STARK, JAMES

Windsor

190

STONE, HENRY

Portrait of Inigo Jones

223

STOOP, DIRK

Cavalry Charge

194

SWAN, JOHN M., *A.R.A.*

Evening in the Desert

139

SYMONS, GEORGE GARDNER, *N.A.*

Autumn in the Berkshires

110

THORS, I.

Farmhouse in Kent

8

TROYON, CONSTANT

| | |
|-------------------|-----|
| Sheep | 91 |
| Valley at Tréport | 94 |
| Étude de Bœuf | 148 |
| Cattle at Rest | 163 |

UNKNOWN

| | |
|--|-----|
| Portrait of Caroline, Princess of Wales, Later Queen of George IV | 220 |
| Portrait of the Prince of Wales, Later King George IV | 221 |

VAN DE VELDE, ADRIAEN

| | |
|---------------|-----|
| At the Bridge | 197 |
|---------------|-----|

VAN GOYEN, JAN JOSEFSZ

| | |
|-----------------|-----|
| River Landscape | 193 |
|-----------------|-----|

VAN LOO, CARLE ANDRÉ

| | |
|----------------------------|-----|
| The Marquise de Maillebois | 234 |
|----------------------------|-----|

VAN MARCKE, ÉMILE

| | |
|----------------|-----|
| In the Meadow | 152 |
| Cow in Pasture | 155 |

VERBOECKHOEVEN, EUGÈNE JOSEPH

| | |
|--------------------------------------|----|
| Spanish Dog | 1 |
| Guarding the Ponies in the Highlands | 75 |

VERSCHUUR, WOUTERUS

| | |
|----------------------|---|
| Horses in Wind Storm | 4 |
|----------------------|---|

VOLLON, ANTOINE

| | |
|-----------------|-----|
| La Moissonneuse | 212 |
|-----------------|-----|

WIGGINS, CARLETON, *N.A.*

| | |
|---------------------|-----|
| Shepherd's Return | 47 |
| Approaching Storm | 83 |
| Canon Hills, Autumn | 88 |
| After Wind, Rain | 184 |

WILLIAMS, FREDERICK BALLARD, *A.N.A.*

| | |
|-------------------------------|-----|
| The Sentinel, Paulet, Vermont | 180 |
|-------------------------------|-----|

WORMS, JULES

| | |
|----------------|-----|
| Danse Flamanca | 104 |
|----------------|-----|

WYANT, ALEXANDER H., *N.A.*

| | |
|---|-------|
| The River | 14 |
| Autumn Landscape and Pool | 40 |
| The Meadows | 48 |
| Scene on the Upper Potomac, West Virginia | 52 |
| — A Gray Day | 99 |
| On the Ohio River | 108 |
| Landscape—Mountain Scene | 111 |
| Early Twilight | 126 |
| — A Gray Day in Summer | 127 |
| — Landscape—A Gray Day | 145 + |
| Passing Clouds | 172 |
| Early Morning | 183 |

BRIGHAM YOUNG UNIVERSITY



3 1197 01161 7195

DATE DUE

| | | | |
|-------------|--|--|--|
| APR 18 1983 | | | |
| APR 19 1983 | | | |
| SEP 18 1986 | | | |
| SEP 6 RECI | | | |
| SEP 5 1985 | | | |
| NOV 07 1988 | | | |
| OCT 31 1982 | | | |
| JAN 07 1991 | | | |
| SEP 21 1984 | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

DEMCO 38-297



